

DIY PUNK FANZINE ISSUE 18

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Yeah it's been a while since the last issue of the mighty Headwound and no doubt our absence has left a gaping hole in your worthless life causing sleepless nights and much wringing of hands and gnashing of teeth. Fear not, for we are back with our wit and wisdom!

For various reasons I've not been to as many gigs in the last couple of years, I just don't have the time to go to every local gig like I used to. There's simply too much happening in Leeds, which is obviously a good thing, but this means inevitably I now tend to prioritise bands I know I'm going to like rather than take a chance on some new unheard of. Which is a shame but for the time being that's how it's got to be... I've found that in some ways I've lost touch with the local scene, going from the days where I knew every person in the room to it now being a case of only knowing the grizzly old veterans. And that's how it should be! While some of us have to take a step back it's heartening to see loads of young kids at gigs, starting bands and generally flying the flag for good old punk rock! I've hardly turned into some old bat in a rocking chair but my involvement in punk is considerably different to what it was 5 years ago. Currently I'm buying a lot of foreign records, particularly from the US, Latin America and Eastern Europe. It might sound a little harsh but I just find the music coming out of these scenes far more interesting than most of what's coming out of Britain these days (with a few notable exceptions). This could well be the lack of gig action on my part but until I find time to be able to immerse myself in the local scene again I'm probably going to keep missing some great bands. Let me know if you've got any recommendations or better still send me your demo!

CONTACT US!

We can be reached at the following address... please note that this address is okay to receive large parcels, so if you feel like paying tribute to us in the form of huge quantities of vinyl, or cases of single malt, it'll get to us fine, so don't be shy...

**Headwound, c/o Punktured, 145-149
Cardigan Road, Leeds, LS6 1LJ, England**

Please put the 'c/o Punktured' line in now, as our mail has on occasion got confused with another organisation who share the same box address - they're called 'Headway' and judging by some of their post which we've had in error, they're some sort of respectable elderly community group - the sort of people, in other words, who are likely to have a cardiac arrest if they open some of the less savoury items we receive... and I don't really want to have to relocate our box address because some old dear with a blue-rinse had a turn when she opened an inadequately addressed parcel of *Class War* stickers or something.

Incidentally, to answer a question we always get asked, this address is a community centre that operates a cheap and secure mailbox service. Since words like 'cheap' and 'secure' are apparently not in the vocabulary of Royal Mail PO Boxes, this is a much better option, so obviously half the Leeds punk scene uses it... people from elsewhere have conjured up the horrific idea that it might be some kind of punk commune - I can assure you that is not the case, and while I might share a mailbox with some of these reprobates, I'd rather eat my own legs than live with them...

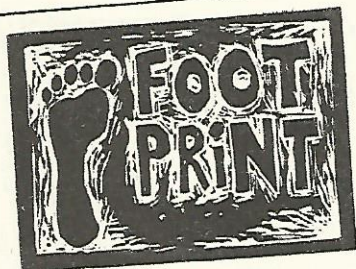
The e-mail address has changed, and the old one is probably not worth using now. From now on, use one of these:

rachelheadwound@yahoo.co.uk

chipheadwound@yahoo.co.uk

We're not too bad at responding, but don't expect instant replies. And just to insert a quick point of etiquette here - if you're sending mass e-mails out, for fucks sake put the addresses in the BCC box not the CC box.

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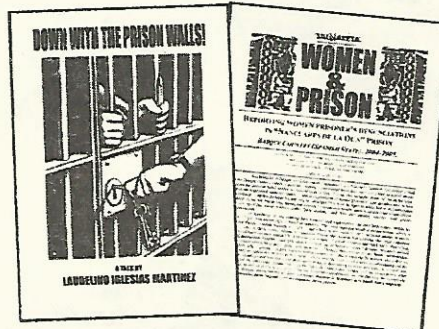


LEEDS ANARCHIST BLACK CROSS



The roots of the Anarchist Black Cross can be traced back as far as Tsarist Russia, where the Anarchist Red Cross co-ordinated aid for political prisoners. The movement, later renamed the Black Cross to avoid confusion with the International Red Cross, was active across Europe for several decades, supporting prisoners of the Bolshevik regime during and after the Russian Civil War, and the early victims of Italian fascism. The ABC finally collapsed in the thirties, under pressure of the huge demands for its services and dwindling financial support. It was later restated in England in the sixties, initially supporting anarchists fighting back against Franco's fascist Spain. From there, the idea has spread, and there are now ABC groups all over the world.

Prison is very much on the agenda in the UK, with maximum capacity almost reached in UK jails, and the amount of people imprisoned reaching a record 80,000. Yet it clearly doesn't work - locking people up does not stop anti-social crime, it simply degrades and dehumanizes. In addition to offering support to imprisoned comrades, the ABC challenges the very notion of prison.



The previous incarnation of Leeds ABC petered out quite a few years ago, but a group was resurrected in 2004, with the aim of supporting class-struggle anarchist prisoners, and those fighting back against the prison regime. Since then, we have hosted talks and film

showings, produced two pamphlets (reviewed elsewhere in this zine) and raised funds for comrades in Catalonia, Poland and elsewhere. Demos have been organized and the campaign against Wilkinson's use of prisoners' slave labour has continued. We also run a small distro, selling literature, t-shirts etc, focusing of course on prison issues. As well as that, there is practical support in the form of writing to prisoners - one of the easiest and most worthwhile ways to offer solidarity, and something anyone can do.

Leeds ABC are also asking for donations of unused stamps, particularly non-UK ones. It can be difficult for prisoners to reply to letters, and in many countries, their support campaigns run on a shoe-string. A donation of unwanted stamps which can be passed on to support groups, or where prisons permit, inmates themselves can help maintain vital communications and break down the isolation of jail. If you're on holiday, why not spend those last bits of loose change on stamps and send them to us? Stamps from Italy, Germany, Spain and Eastern Europe are especially welcome, as are International Reply Coupons, which you can pick up from any Post Office.

If you run a distro and want to take copies of either pamphlet, please get in touch. Trade is welcome with like-minded publications.

Contact: Leeds ABC, PO Box 53, Leeds, LS8 4WP, England

E-mail: leedsabc@riseup.net

Website: www.myspace.com/leedsabc

Proper website coming soon, but meanwhile check out Brighton ABC's excellent site: www.brightonabc.org.uk

EDUCATION, EDUCATION, EDUCATION

This year marks the ten year anniversary of my first journey into zinedom with issue 0 of *Cat On A String*. For much of the intervening decade I've been slagging off students in a variety of media. And now, two years after starting it, I think it's about time to admit that... I AM now a student!!! Don't worry folks, you won't find doing any of the following:

- Selling *Living Marxism* outside the Student Union
- Buying clothes in Harvey Nicks on daddy's Platinum Amex card
- Trying to pay to go two stops down the road on the bus with a debit card
- Blowing my student loan on a trendy sleeve tattoo
- Staggering down Otley Road after three pints in Headingley wearing a Spiderman costume and a traffic cone on my head

Just because I'm a student doesn't mean I actually like all students!! I'm now doing a part-time degree which is going to take another four years to finish, and luckily most of my fellow-students are adults with normal lives, kids and jobs, so I don't have to put with the worst excesses of the Leeds student borg. If you live near a university, some of the stereotypes I've just alluded to may sound familiar, but try living in North Leeds... its full of the worst kind of student you could possibly imagine.

One of the senior management at the university was recently recorded as saying that the demographic they wanted to focus on was "posh white totty"... and by god, they're doing a good job of it. Even though this tosser was roundly reprimanded, the reality is that this is exactly what Leeds university is attracting – and not just a few of them either. The whole of North Leeds now seems to be infested with braying Home Counties trollops who dress like *Hollyoaks* extras and think that just because they have traces of equine in their DNA and they went to a boarding school that costs four times my annual wage, they can teeter about on their two-hundred quid high-heels acting like they own the place. And if its not them, it's the obnoxious rugby-playing wannabe-lads who desperately want to act the hard man, in spite of the fact that the chinless buck-toothed wankers wouldn't last two minutes in a proper town pub. What a bunch of scum!! The fact that the university is simply out to claw in as much money and prestige as it can is evidenced in their courting of foreign students. Many overseas students pay an absolute fortune to attend English universities – largely for the prestige – and are a massive cash-cow for the university themselves. Never mind whether they can speak enough English to actually do the course, as long as they have the funds, they can go home and write on their CV that they 'attended' a UK university. Its difficult to phrase that without sounding dodgy, but these students are having the piss taken out of them by university authorities who care more about their bank balance than academic integrity.

Of course, there are plenty of normal folk at the university, its just that the excesses of the posh dross sometimes make you forget that. Not that normal folk will be there for much longer... with fees being increased to £3000 a year, and grants just a distant memory, working class kids are left to face years of debt in return for an education that would have been free fifteen years ago. If mummy and daddy don't own horses and a yacht, in a few years you can forget the idea of higher education altogether. It might be a bit predictable, but now that the struggles of the 80s have battered organised labour into virtual impotence, the next thing the state needs to do keep the proles in their place is to keep them uneducated. So they fuck about with and under-fund schools, and keep clever working class kids out of the elite ranks of universities... after all if they let us learn (and god forbid, become qualified to teach), we're that little bit more of a threat to them.

Self-improvement and self-education has always been an aspiration of the working class, and something that the state is scared shitless of. The earliest socialists and even the radical christian sects who preceded them, prided themselves on being intelligent and educated (see E.P. Thompson's *The Making of the English Working Class* for plenty of examples). And plenty still do. But there seems to be an increasing attitude in society that education is something 'uncool' and faintly embarrassing. It reminds me a bit of a Jello Biafra rant about gangsta rap, and how that cult of materialism and downright moronism served the state's interests so well, in neutering militant black youth, that it may well have been dreamt up by the state as an attack on the spirit of resistance that black youth exhibited. Its hardly far-fetched to suggest that the state wants to keep the proles as far away from education as possible to shut us up and keep us in our place.

One sad irony is that students were always associated in the past with political activity. Even if middle class hooray-hennys did spend their three years of rebellion waving SWP placards before they got a posh job in the City, its better than the cult of hedonism that the current crop seem fixed on. However much you want to question their integrity, I'd rather see students doing something vaguely sensible, as opposed to trying to act out some docile Paris Hilton routine. Of course, some students are doing useful political work, but compared to few years ago, not very many... just look at how much organised resistance they collectively offered to legislation such as fees, which directly impacted on them – if you can't get off your arse to complain about the state screwing thousands out of you, then you can't expect much interest in matters that might affect normal people. Pats on the back to those students who use the three years to fight the good fight, but these days I don't see very many of them about...

I don't want a degree so I can turn into one of the bad guys ("the working class can kiss my arse, I've got the bosses job at last..."). I'm doing it for me, and fuck what anyone thinks... but doing it in your early thirties part-time with a job and kid to care for as well is probably the only way any ordinary people are going to get a look in at further education in Tony's Britain.

RACHEL'S SOUNDTRACK

Trial, Witch Hunt, Fuzzbox, Kuki, Transvision Vamp, Mischief Brew, Wojzech, Anhrefn, Imbalance, Signal Lost, Kylesa, Bread And Roses, Baroness, Subtractzero, Antischism, I Shot Cyrus, Migra Violenta, Karst, Insuicety, Across The Borders, This Home Is Prepared, Krupskaya, The Bayonettes, Massmord, Keitzer, Lost, Crisis, RDF

EBAY U-TURN!

....and while I'm on the subject of music, I've finally discovered the world of *ebay* after years of sneering at it. I always held out that buying from the traditional second-hand record shop was better on every level. Even discovering new record shops has a little buzz in itself. While many second-hand record shops are well-versed in the art of swindling and it's the bible the *Record Collector Price Guide*, its still a great feeling when you get a rare gem in unexpected circumstance. Always vinyl of course, like the *Omega Tribe* LP I got for £2 from a record fair who's owner didn't know what it was or the numerous 7"s on *Crass Records* purchased from Oxfam for 60p each. Similar bargains have been accumulated on many occasions over the years but alas that is seldom the case in these days where the Internet is king. Even if there was no cut price bounty to be had the sheer aesthetic pleasure of thumbing through piles of old vinyl for an hour was a great way to spend those government-funded afternoons of leisure in the glory days of pre-New Deal dole scroungery. An odd side effect of this past time was admittedly an encyclopaedic knowledge of Aha and Bros album covers but on the other hand it equally gave you a, literally, hands on knowledge of the music you were into. This is something you can never capture in 2" square photos on a website and I'd certainly never buy records on spec in the same way on line – and I've discovered some amazing bands that way in record shops (and some grievous errors, admittedly but that was part of the fun).

Now the amateurish-ness has gone from the second-hand record market and everyone's labouring under the illusion they're a specialist music dealer. Long gone are the days of 50 pence LPs at car boot sales and, as I've previously ridiculed at great length, even charity shops are in on the scam. To price records at their 'going rate' used to be a haphazard business that depended on a vast knowledge of the market which ensured plenty of unwitting bargains were to be had. Now that skill has become superfluous as the oft spotted '*ebay* list price' or 'record-collector price' stickers adorning records prove – get online and buy one book and you're an instant expert. While this benefits the trader it's hard to see any benefit for the record-buying public especially when, for obvious reasons used vinyl outlets are becoming scarce.

So I'm starting to sound like the old punk Luddite still moaning into their pint about the evils of CDs and *Special Duties* vs *Crass*, readers of the last *Bald Cactus* will find this stereotype eerily familiar. I've already outed myself as an obsessive record collector and new-born *ebayer* and after what *ebay*'s done you'll probably be assuming I'm going to carry on slating it. Yes, if you look at *ebay* as an economic entity its pure laissez-faire capitalism – an almost unregulated global market where prices are set by consumer demand. Like any economic model in the real world there are taxes to be paid and laws to be followed as Chip's recent investigations into the cost of a genuine human skull revealed! So, on one level we're gleefully participating in an undiluted form of the capitalism we all profess to hate but look a little closer and there's an argument to suggest that it's not as bad as all that. Whatever form of buying or trading we take part in compromises the orthodox anarcho creed and in any case unless you live in a cave with John Zerzan you're giving ground every minute of the day anyway.

If we adhere to the Flux ideal "punk for the punks not for the businessmen" as it was intended then, then maybe the *ebay* model isn't so bad. Instead of buying an LP at a price dictated by the whims of a shop owner who's never seen that record as anything other than a commodity, the value of which is solely the mark-up, *ebay* (perhaps being a little utopian here!) offers the chance to buy from the punks, wherever they are at a price dictated by how much the punks are willing to pay. Of course there are sharks and other unscrupulous cunts out there (it is bootlegger heaven) but there's also old punks clearing out their attics and offering records you've never even clapped eyes on at potentially decent prices. For all my initial hostility I've picked up some real gems this way. Mind you, *ebay* is till frequently home to the greedy and stupid with some hardcore "rarities" commanding eye-watering prices that make you doubt the sanity of the buyer. It's a piece of plastic for fucks sake!

I'm certainly not acting as *ebay*'s fanzine PR rep (although if they want to send some of their billions of profit this way I could be bought!) but what I am saying is that it's not a black and white issue. The technology exists, we can't de-invent it and the punk scene just like individuals changes and adapts around it. There's no point harking back to some mythical golden age – if a punk kid 15 years ago had a cider powered Tardis and could've seen *ebay* I'm sure they wouldn't have been fearing for the wellbeing of the local record shop trying to screw £20 out of them for a *Disorder* bootleg!

Ok, I'll come clean I'm a collector nerd, *ebay*'s my new mecca and I've just spent half a page justifying the resultant hole in my bank balance.....

FILTHPACT

HEADWOUND – Introduce yourselves... who's in the band? How many other bands you've been involved in there must be a fair few between you? And what do you all do outside the band?

MITCH – I'm Dave (aka Mitch) and I'll guess I'll answer all the questions first I'm doing this at work and the others aren't here. I do vocals in Filthpact and have been involved in 2 previous bands, *Residue* and *Voice of Aggression*, though both these bands weren't that great and were more of a learning experience. Al B who plays bass and Teabags, guitar and vocals, were also in *Voice of Aggression*. Outside of the band I study politics and work as a wood cutter at B&Q and a STEM assistant for a science charity here in Aberdeen. We had a guitar player Ben who'd played in Aussie band *Mike Hunt* but he returned home last spring and has since been replaced by Bazz who also plays in local death metallers *Bonesaw* (<http://www.myspace.com/bonesaw>) and as for Jeeves our drummer he's been in a heap of bands but the most well known of these are *Fastard* and *Bastard Son Of Fud*.

TEABAGS – Teabags here, do guitar and vocals. Other bands I've been in, to name some ever since I was a kid are *Dementia*, *Element 106*, *Vomit*, *Voice of Aggression*, *Filthpact*, *The Butchers of Bakersfield*, *Stoned to Death*, *Fuck Off*.....some of these didn't even play gigs though, haha. Outside the band I'm QA for FireFly Studios, meaning I test computer games for a living.

JEEVES – I'm Jeeves, the long suffering one. I drum and drive. As Mitch says I have been in a few bands, also I have driven quite a few bands around on tours and been involved in the organisation of gigs in Aberdeen and now in Elgin. I live out in the sticks about an hour's drive north west of Aberdeen, work at a distillery, grow tatties and stuff in my garden and fall off horses.

HEADWOUND – How did you get together? Tell us the story of the band, best and worst moments etc? What first got you all involved in punk / HC? What inspires you to stay involved? Anything in particular that annoys you about the state of the scene these days?

MITCH – We got together after John the old drummer in *Voice Of Aggression* left the band and Jeeves offered play drums, Ben appeared in town around then also and everything just seemed to fit into place, we played our first gig in April 2004 at *Dr Drakes* (R.I.P) with *Snowblood* and *Easpa Measa*.

As for how we came to be involved in the DIY scene I guess we all just fell, or were pushed into it! For me personally it was mainstream bands such as *The Offspring* and *Green Day* which turned me onto punk at the age of 13/14 and then later as my tastes developed and I got hold a fake ID I started going to gigs at *Drakes* (*Dr Drakes* predecessor, I was 16) where I met Jeeves and saw bands such as *In Decades Decline*, *Path of Destruction* and *Active Minds* and I haven't looked back since and that's 7 years ago now!

Touring has definitely encouraged me to stay involved in playing and also continue promoting as well as playing in a band, as it's great to be able to meet old friends again, return the favours and also make new friends, I guess that's the thing I love about the DIY scene and touring, it really is a small world and it never is long again before you see old friends and yet you're also constantly making new ones!

Added to that the buzz you get onstage grips hold of you tight, coupled with the fact this band are the best friends I have I guess I'm in this game for the long haul! Regarding the UK scene as a whole, I'll tell ya about Aberdoom later, I'd say it's definitely been on the up for the last couple of years, with events such as *'Means To An End'*, *'Scumfest'* and *'GGI'* festivals all taking place this year there's definitely a lot going on and as for bands there's far too many amazing bands we've played with on this island in the last 2 years to even start drawing up a list.

JEEVES – Albie I knew already from the days when he played with Aberdeen horror punks, *Karloff* and as the Mitch says, he and I met when he first started coming down to the *Good News* to the *Sick* gigs I used to put on with my mate Puggy, at the now legendary *Drakes* bar in Aberdeen's Castlegate. A right wee bundle of energy, it wasn't long before he was organising DIY gigs and playing in a band himself. To be honest an I am sure the Mitch won't mind me sayin this too much, while I really didn't care that much for the sound of his first band, *Residue* I found the content of what he spoke about in his lyrics as being pretty healthy, a bit more socially aware than your average Aberdeen band and certainly less self obsessed. I enjoyed the energy of *Voice of Aggression* a whole lot more and got to know them while driving them around for gigs and tours.

Filthpact first drew our attention with a split EP with *Afterbirth* that turned up randomly in the post. As I'm sure you can guess its brutal as fuck, and they've got a lot to say so...

When Ben turned up in Aberdeen early 2004 *VoA* had been looking for a drummer for a couple of months. I had been having a couple of jams with a then very embryonic *T.R.I.B.E.* that at the time but they weren't really coming to much and so went along for a jam with *VoA*. I knew Ben as he was friends, back in Newcastle Australia, with the guitarist from *Fastard*, Pete. Knowing that Ben played guitar and was coming from the same vein as Pete it didn't really take that much persuading to drag him along to one of those early *VoA* jams. That is how the sound of *Filth* was born. I first got in to punk in December 1976 when I was given a copy of the first *Damned* album by a older mate who worked at a publishing company in Dundee. Apparently it was deemed as not being of appropriate content for the *Jackie* magazine, so it was headed for the bin when my mate intercepted it. It wasn't really to his tastes either so he gave it to me. It totally blew my head apart that album, the sheer explosive force of it. Every generation should have an album like that. Punk then was a breaking wave of energy, although most of it pretty quickly, got consumed and absorbed by the main stream music industry. It did give rise to and maintain a DIY undercurrent which still exists today. It is this that inspires me about the whole caboodle of the DIY thing, the people you meet, the things you do, the things you end up being part of and experiencing, the things you can make happen. Best bits for me are all the laughs, worst bits is the pain!

HEADWOUND – What was your original plan for the band what influenced you musically, lyrically etc? Has this changed in the last couple of years? What are the current influences on your sound, lyrics, general outlook have the changes in personnel altered the band?

MITCH – Our original plan remains the same and that's to play fast and loud music in as many places as possible, drawing attention to issues that we feel are important but whilst also making sure we and the audience have a good time. Its funny you should mention the personnel changes altering the band as lately everyone assumes our newer songs, which have a metal side to them, are down to Bazz joining the band but truth be told we began adopted this sound well over a year ago after the tour with *Unkind*. Lyrically the songs are influenced by everything around me, but in particular I like to comment on my observations of what I see as being wrong in the world today be it xenophobia, our countries immigration policies or bands asking for extortionate guarantees to play punk rock gigs

JEEVES – Yeah as Mitch says getting out and doing it was and is the main priority. For me as long as its intense I'm happy, oh aye and short songs, that is important as well cos my arms start to hurt! Influences I guess range pretty widely but as a band we pretty much share the same tastes in noise, but I don't think we could say there was any particular band(s) that acted as a catalyst in the *Filth* sound. Mitch takes cares of the lyrics which is totally cool for me as I have a lot of respect the way he writes and how he translates his ideas into the whole sound of *Filth*. I feel we are all behind his approach to the subjects he writes about. We did seriously think about calling it a day when Ben left, but I think the reaction we received on our last set of gig we done with Ben inspired us to carry on. Bazz was already known to us and had in fact stepped in to play bass on a couple of occasion last summer when Albie's was banished to an oil rig for a while. He might be coming from a more metal influenced background musically but we have always had that scrap metal edge anyway so not much change there however physically Bazz is a slightly larger model than Ben. So in a speak your weight sort of sense it would be fair to say we are now a heavier band than before.

HEADWOUND – What have you recorded so far? Have you been happy with how it all turned out? Anything you'd change if you had the chance? And what reaction have you had to it?

JEEVES – I feel the recordings we have done have progressively become better as we have developed our sound. But most credit really should go to Paul at *Captain Tom's* for this. It is pretty easy for a band to be too self critical when it comes to recordings, there are things on each of our releases that I might have liked to have been different, but at the end of the day getting the material out and waiting to see how it is received is the important thing. The reaction to our releases has been amazingly good and when we have stuff available for sale at gigs it goes pretty quick. A lot of reviews of our stuff make comparisons with *ENT* which I take as a compliment.

MITCH - So far we've recorded and released our self titled demo (2004), a split 7" with *Afterbirth* (2004), a split 7" with *Atomgevitter* (2005), a number of discography CDRs (2004-2006), another Demo (2006) which was originally to be released as split on a US label but never actually happened and have also contributed tracks to a number of compilations for various causes worldwide.

Currently our forthcoming Split LP with *Atomgevitter* is at the pressing plant and should be out in September on a number of European labels with a CD release to follow around this time also and I'm planning to put out a pressed CD of all our recordings with Ben plus a few live tracks and remixes in Oct/Nov. Then hopefully 2007 will see the release of a brand new *Filthpact* LP for which we're writing the songs right now (any labels who'd be interested in helping with this please get in touch!).

As for the sound, personally I'm happy with them all and wouldn't change a thing about the recordings, generally they seem to have gotten better over time, I think this is due to us growing more as a band and also the fact we've built up a good relationship with the sound engineer Paul at our local recording and rehearsal studio *Captain Toms* here in Aberdeen.

HEADWOUND - Tell us a bit about your local scene what bands, venues, zines etc would you recommend checking out? Anything else about your town that you feel the world needs to know about?

MITCH - Aberdeen is a large-ish (at least in Scottish terms) city of around 250,000. Though its punk scene, like everywhere I guess, seems to go through cycles. Right now it's really good with 3 or 4 different promoters working hard, and often together, to put on great shows, the weekend shows are generally better attended than the weekday ones but enough people turn up at the latter that they're still more than worthwhile doing. We had a great little venue *Dr Drakes*, which sadly closed its doors early last year and have since been using a variety of venues across the city. As for bands *Weeping Jesus* (Grindcore), *T.R.I.B.E* (Ex - *Scatha* / *Sedition* Crust), *Bonesaw* (Death Metal), *Project Ven Hell* (Spazzcore?), *Karloff* (Horror Punk) and *We Shall Be Blessed* (Technical Metalcore) are all worth checking out along with the long list of side projects *Teabags* is involved in. I can't think of any zines anyone here is writing and I'll let *Jeeves* fill you in on his local scene *Elgin*, which is about an hour north of Aberdeen.

JEEVES - I have only just started putting on gigs in *Elgin*, at a place called *Oceans*. *Elgin* is a fairly large place for these parts of Scotland. It is surrounded by smaller towns and there is strong music scene existing. Unfortunately it is traditionally pretty main stream based, lots of cover bands or commercially orientated stuff. When it comes to punk bands there a few but they are generally pretty emo / soft core type stuff. However there is a good number of kids in the area who are well up for a bit of mayhem. *Filthpact* have played a few gigs in *Elgin* and we always tend to go down pretty well. So we tried them out with *Step On It* from *Hungary* the other week and they all went mental, *Malignant Tumour* and *Ghurkha* are lined up ready to give them another blast in the near future so we will see how it goes. It would be great to be able to offer touring bands a week of good gigs across Scotland, not just the normal *Edinburgh/Aberdeen/Glasgow* circuit.

HEADWOUND - You seem to have toured quite extensively already - what have been your best and worst experiences playing live? Any lurid tour van revelations to report? What would be your dream gig?

MITCH - We've played all over mainland Europe in the last 2 years from Finland to Slovakia to Ireland to the South of France. I think on our last European tour we did 5000 miles in 2 weeks (correct me if I'm wrong on this one *Jeeves*!). For me personally the best gigs we've played have been in Vienna at the *EKH* on our first tour (2005), at a friend of ours *Jaspers* festival in Sligo (Ireland, Summer 2005) and at *Means to an End* festival last Oct in Bradford (2006). No too sure where my dream gig would be but definitely outdoors somewhere.

TEABAGS - The touring is a bit mental sometimes, cos, especially the last one, the distance was huge in a short time, so we spent a lot of time in the van, it became our womb. Just glad I don't drive. We get up to the usual calamity (apparently it's mainly me, but that's not my fault). Dream gig would be *Obscene Extreme* or *Play Fast Or Don't Fest*, both in CZ.

JEEVES - Aye we have knocked a fair few miles over the past couple of years, mainly due to the diligence of the *Mitch* in sorting gigs out, and we also seem to manage to cover distances in a couple of weeks that other (and some more say more sensible) bands would only consider taking on over a longer period. Again this mainly down to the *Mitch* and his unswerving faith in internet route planners. You know the sort of thing that tells you you can cover the distance from say Amsterdam to Berlin in 6 hours. I think there should be a DIY punk band touring site that offers this service which takes in to account a few things. Like the fact you are driving a 15 year old slightly overloaded transit and allowing for stops at every other *Aldi* supermarket you come across. At times some of the drives can be pretty brutal march or die sort of stuff, but fuck it, you don't go on tours to have days off now do ya! The worst bits are really no more than fleeting

moments and are often the most funny when you look back. Best gig? There have been a few, our first gig in London at the poison depot in Hackney was a fucking cracker so was the time we played a guys front room in a quite residential street in Newcastle, but I have to agree with *Mitch* on this one and go with the festival in Ireland last year. When we arrived there was a fine soaking drizzle descending and the garda were doing their best to discourage people from going on site as no licence had been applied for and in effect was a illegal gathering. They were also refusing any entry to people bringing on amplification and had already confiscated a PA system. Anyway we blagged our way using natural Scottish charm with the van full of backline gear on the understanding that if we started making a noise the polis would come and take it off us. So fast forward to 10pm that evening by which point we had agreed with the other bands and DJs that if our back line was going to get nicked it should happen as we were using it. So we were on first and were getting ready to start when the T Bag realised he had lost his kettle lead for the amp. It took a wee bit of time to locate one and during this time all the crowd assumed we were being a bit too chicken to start in fear of the polis. Anyway once we had got the lead and every thing was cranked up the place went fuckin mental, it was like an explosion. The whole marquee was rammed and every one was jumping about going radge. It was only as we started that the word came through that the polis had relented and said they would not attempt to come on site and confiscate any gear, which was victory for common sense as it would have defo resulted in a riot.

As you can imagine there has been some pretty depraved and lurid acts of debasement that have taken place in the many strange and exotic locations we have visited. And while such pranks and japes are only to be expected when five slightly roughish chaps find themselves abroad, for the sake of decency I could not possibly lower the tone of your esteemed publication by making any mention of them here. Other than to say, yes they most often rather than not involve T Bags in some way.



HEADWOUND - 'Watching Over Us' looks at CCTV and the way we are monitored the UK already has the densest coverage of CCTV on earth how do you think this is going to affect us in the future, with ID cards all that? What is being constantly watched doing to us as people?

MITCH - I wrote that song almost 2 years ago now and since then the situation in terms of numbers of cameras seems to have gotten worse. However as for affecting people I can't say whether or not they really do, I certainly would prefer not to be filmed every time I go shopping, make my way into work, take money out of the bank or stumble home from the pub but it seems a trend which is here to stay and CCTV definitely has some benefits, such as preventing and finding perpetrators of violent attacks. However the point I was trying to get across in the lyrics is that anyone can put up a camera outside their property and are free to do whatever they want with the footage, there certainly needs to be more restrictions on the control of who can put up a camera and what they can do with the footage.

As for ID cards it seems, especially with the increased threat of 'terror' looming over us, inevitable that the government will at some point soon bring these in. I personally am not strongly opposed to the idea, our cash cards and mobile phones can already pinpoint our locations to those who are keen to find them, but I don't think they will provide any sort of solution to the current situation and that the expense which their introduction would involve could be spent on much better and more worthy causes.

JEEVES - A good few years I took a van of people down to Leven in Fife to see *Doom* and *Disfear*. On the way back to the Deen I got pulled over three times by the polis for 'routine checks'. Over the years I have been stopped for a number of reasons, 'having a orange beacon on the roof' 'ladders on the roof rack after dark' and the classic 'having a yellow van with a red bonnet' I will admit to driving some pretty dodgy looking motors in the past so it never really came a surprise to see the flashing blue lights in my mirror. I learned quite a long time ago that if you just want to get on with what you're doing it pays to have a tax disc in your window and a MOT and insurance certificate in your pocket. I cover a lot of miles so it is

in my interest to try and keep my motors up to scratch in terms of tyres, lights and other wee things that can get you tapped by the polis on the open road. As well as stuff like steering and brakes of course, I don't have any sort of death wish! Normally if the polis are reasonably civil all goes well and I get on my way with the minimum of fuss. However now with all the cameras along the road side I ain't been pulled over for a couple of years (oh touch wood, now that I've have said that it better not happen the next time I'm out!!!!) This is cos the cameras have almost replaced the polis at the side of the road to a degree. See the polis are humans and are therefore likely to naturally hold their own prejudices. Of course by being the polis in the first place they will have more than the average share of prejudice and are likely to pull you over just because of the way you look whereas with a camera, if you ain't speeding and have all the right paper work, the computer that is the brain of the camera is quite happy to let you keep going. In fact it lets you keep going even if you are speeding or ain't taxed; it just conveniently sends your fine in the post.

But it's not all sweetness and light of course for as well as the gatso speed cameras, the grey ones; there are also the blue traffic master cameras that can be used to track the movements of targeted motors. They are also linked to databases to detect tax, MOT and insurance evasion as well of course who the motor belongs to. Add to this the proliferation of city centre CCTV in shops, streets, car parks and pubs and ways all this information can be cross referenced and used, it is pretty scary stuff. Never in the course of human history have so few known so much about so many! Taking cash from a hole in the wall or using your plastic in a shop, using a mobile phone, can all be used to track a person's movements. There is no real comfort in adopting the 'well if you ain't doing anything wrong you have nothing to worry about' mentality. As the goalposts of what is deemed as being right or wrong or against the interests of the state can shift very quickly. For example of late it would appear there is now a new offence of being Asian at an airport. The government's argument that ID cards are a way of protecting us from the evil terrorists are totally nonsensical. At the moment the polis already have the right to detain you if there is any reasonable doubt over your identity, so in one way or another it is already in our interests to be able to prove who we are unless we want to spend some time in a cell. In any case most of us already carry some form of ID, from driving licences to previous arrest sheets detailing what tattoos you have. An if you really do want to slip off the state radar you can get your tats altered or covered over and if you have the right amount of cash and connections a whole new set of papers. And you don't even really need to go to such extremes to pass yourself off as some one else. Identity now has a monetary value and identity theft linked to credit card fraud is now far more common than it probably has ever been. So if it is relatively easy to get a new identity, how much use are proposed ID cards in the first place?

HEADWOUND - 'The Work Ethic'... working less and living more is a nice idea, but hardly an option for most is it? Great if you're a teenage punk kid with no responsibilities, but not so realistic if you're a single mum with three kids. What are your feelings on the total anti-work sentiments that many in the punk / HC community hold (you know the 'Evasion' mentality)? Work vs benefits you're still being bought off by someone.

MITCH - I've been doing two jobs (56 hours) for the past 6 months now and can safely say 'work sucks', however with debts to pay it's sadly something I really need to do right now. I think many people find themselves trapped in this situation, especially with the loans which are thrown at you as a student, when you finally graduate you're knee deep in debt and then mortgages/car loans/buy now pay later living room suites etc take grip and you're stuck in this cycle until you retire, if you're lucky enough to pay it all off by then it is. As a nation I feel we really need to look at this lifestyle of running up huge debts and working long hours to pay for things we perhaps don't really need. Also the song addresses the issue of minimum wage, which whilst higher in the UK than a lot of other countries, is still appalling especially for those under 21.

JEEVES - I think the *Evasion* thing is pretty interesting and certainly a strong alternative to wage slavery. I know of a French artist Mattieu Laurette, who would convince people to loan him small amounts of cash so he could go to the shop. He would then select only items that had full money back offers before heading for the tills and insisting on putting each item through separately so he could get a till ticket for each thing he bought. Then back home to write a whole bunch of letters enclosing the receipt, back to the company who made the product saying he was not satisfied with it and asked for his money back. When the money was returned he gave it back to the person he had borrowed from in the first place. He saw it as more of a study into removing consumer choice (you can only buy what has the offer, not what you might fancy at the time) rather than an alternative lifestyle but he managed to live this way this over a space of three years. However as with the *Evasion* thing it is pretty time consuming (a full time job itself) and as you point out not universally practical. Personally I think there is a balance between working to live and living to work and it is down to each individual to make their own choices. I feel we might all be in a better place if there was not such a fashion to continually consume. Of course that is how free market capitalist economies work. Its all new improved this and updated latest version that.

Don't matter what it is, a car, a washing machine or a packet of crisps. The companies tells us buy this now and in a years time they will let you know that it was in fact a pretty shoddy item and now there is something even better for us to buy instead! This is progress, the pressure to conform through consumerism and unfortunately as a society the majority of us swallow it hook line and sinker.

I have been working here at the Glenfiddich distillery for five years (full time for three years) I still enjoy working here as it allows me to continue living in a rural environment which I have done for the past 20 years. I can arrange my hours and time off so I can still play in bands and do things I enjoy. I am also very sure that if it did get to the stage that I was continually having to drag myself in to work each morning I would pack it in and find something else but that situation has not yet arisen. Mind you the free whisky every month is a bit of an incentive! Over the years I have taken jobs as I needed them, and have been incredibly lucky to work in some really stimulating places with some amazing people. Other times I have signed on but still found plenty to do, having to live on benefits is pretty crap unless you can do as much as you can for yourself, grow your own food, fix your own home and motors, collect your own fire wood whatever, take on casual farm work, drive bands on tour, deal in scrap metal. Of course this is a rural model but the same opportunities exist in the towns and cities in different forms. It is up to every one to try and find their own way in an honest and respectful fashion by that I mean not trampling over the heads of others. I don't believe there is some divine right that everyone should take for granted a full and happy life you have to go out and make it happen for yourself.

HEADWOUND - What's wrong with a bit of 'Total Celebritarian Worship'? Everyone knows people get famous because they are more talented and better looking than us proles and their lives are far more interesting than yours I bet, you miserable buggers have never bothered to read 'Hello' have you? Discuss

MITCH - Ahahah emm, I just find it frustrating that the likes of Jade Goody, who has become famous by chance and possesses no talent whatsoever, will appear on the front page of certain tabloids whilst an earthquake in India will appear on page 9. Our media churns out and promotes such bullshit attitudes of what is important and we really have to look at question what sort of message is this sending out to our children? Also the fact that more people voted in last summer's 'Big Brother' evictions than the general election boils my blood a little, when you think about what is really important in life, the state by which you're governed for the next 4 years? Or who you want to see less of on your television for the next few weeks?

TEABAGS - I can't stand the way that *Hello*, *OK*, *TotalGuff Magazine* go out and fucking analyse every single part of a persons life. If someone has a scratch on her arm (probably from a fucking cat or climbing up a tree in her garden to get out her paper aeroplane) that some twats jump all over it and make a big story about how she's either a self hammer or an abuse victim. Can't they just leave people the fuck alone??

JEEVES - This kinda leads on from the above. Today there are so many different distractions and ways in which we can spend our hard earned cash, but we should ask ourselves how many of these distractions are essential to our overall welfare and happiness? Are they really necessary? All this celeb obsession that is promoted through the media is just another one of those distractions designed to help us part with our cash. The lifestyles of these cretinious wastes of space are presented to us as something to aspire to. They are there as role models to help us be good consumers by copying their fashion, following their beauty tips and dieting hints in our quest to emulate the lifestyle of this perfect elite. Yet we are free to make our own choices. By all means have heroes, but do they really need to be in the form of some blonde airhead who keeps her dog in a fucking handbag?

HEADWOUND - Were you there for the G8 protests in Gleneagles? How successful do you think it was? Does this kind of mass protest really make any difference the foundations of a movement for real change or just a chance for some badly dressed lefties to vent steam once a year?

JEEVES - Mass gatherings of popular protest have indeed in the past caused great changes; the revolutions in France and Russia are good examples of this. As they did sweep away the old orders, but only to replace them with equally unjust systems of control. However more recently taking to the streets does little more than create a few headlines in the papers the next day. Look at the numbers of people who marched against the war, were their wishes taken into account by the leaders of our so called democratic society? Popular protest, marches, demonstrations, riots, revolt and civil disobedience are our historic birthright. But as the state becomes more adept in controlling or suppressing voices of dissent (often inclusion with the media) the ability for such one off acts to make any change is increasingly limited. However coming together with other like minded individuals does give you some inner strength as at least you know you are not alone and again by making choices in your every day life which reject aspects of the system you disagree with, some form of change might be possible.

MITCH - Personally I wasn't involved in any protest regarding the G8, apart from taking part in an anti G8 benefit gig organised in Edinburgh, which was great fun to play. My personal opinion is that mass protest can make a change, however I feel it's also just as important to carry and explain your views to people from the inside: friends, family, workmates and the audience at gigs as it is to let your leaders know that you disagree with them and I tend to approach things more along these lines these days.

MITCH - *Ace Of Spades* by **Motorhead** - Just because, though don't ever ask us to play it live again! Anything by **Status Quo** - The first rock band I and my younger brother listened to when I was 5, my mum got the CD out of one of those Britannia CD clubs and we'd go bezerk listening to it and then I guess *Denim and Leather* by **Saxon** deserves a mention otherwise Roddy'll never speak to us again!

TEABAGS - **Discordance Axis** - *Castration Rite*, because its blast love. **Quattro Stagioni** - **GRUNDBEWERFNIS+MWST** or some such crazy Deutsch name, cos fuck me that band are spectacular. And **Rainbow** - *Highway Star*, pure ROCK!!!!

JEEVES - Fuck ok...Certainly *Damned Damned Damned* by the **Damned** for reasons stated above. *Telegram Sam* by **T.Rex**, the first record I ever bought and *The muckin' o Geordies byre* by **Andy Stewart** which is the most recent record I have bought (49p from a charity shop in Crieff while on holiday last week!)

HEADWOUND - And on a similar note, give us one book we should all read and one film you think everyone should see and why?

MITCH - Book: *Twenty Thousand Leagues Under The Sea* - Jules Verne - Brilliant escapism, way ahead of its time and not just for kids. Film: *V For Vendetta* - Watched this lately and thought it was brilliant example of what could happen in times to come, that failing *Easy Rider* is also a favourite of mine.

TEABAGS - Film: *The Boondock Saints*, for the pure fucking conviction in the last speech in the court room (despite about it being very religious, it's just amazing.)

JEEVES - The Hammer horror *The Wicker Man* cos I like to see christian coppers getting burnt alive. For a book *Seaton Point*, it was written by seven different people and I don't know their names but it is a really funny book with lots of identifiable situations and characters

HEADWOUND - Okay, the crust genre isn't really renowned for its sunny and positive outlook so do you see any hope for the future? Can we turn around the destruction we are inflicting on the earth and its inhabitants and learn to live together in peace? Or is mankind just a parasite that deserves its inevitable extinction?

MITCH - There is some hope!! If everyone started living a slightly more eco friendly way of life, I believe we could turn some of the damage we've inflicted on this planet around. However, current scientific rumours seem to suggest that perhaps we've gone that step too far and global warming/mother nature is going to bite back sooner than we think! However a man much smarter than me once said 'We are all parasites; we humans, the greatest.' - Martin H. Fischer

JEEVES - Not really! As the old Scottish guy from *Dads Army*, Fraser used to say, 'we're doomed, doomed!' We have been living unsustainably now for decades. We now know the importance of rainforests in maintaining our climate and supporting ecosystems yet we still deplete them at a fantastical almost suicidal rate. We know that resources such as coal oil and gas are finite yet some cities in America now use more energy in the summer running air con systems than they do on heating in the winter. We are asked to reduce waste and recycle yet supermarkets insist on wrapping every thing in several layers of plastic and shrink wrap. Do you know that in this country we call dustbins 'dustbins' because not so long ago in, just over one generation, that was pretty much all the waste we produced in the house hold...the dust and ash from our fires! I spent some time working as a bin man and it's fucking shocking the amount of waste some people produce! But our destruction of the environment is not new. The effects of acid rain caused by coal burning as a result of the industrial revolution was first noticed in the mid 18th century on the high moors to the east of Manchester. Even long before that the Roman Empire in its hunger for resources caused the silting up of rivers from deforestation, the destruction of habitats and an increase in desertification. As a species we just don't get it do we? Our weather is changing there is no doubt over that now, the serious scientific debate is now over if this change is a short term aberration or the start of a longer trend. There might be some way we can still function as a society if we make some pretty drastic changes now but as long as people like Bush have their way I don't see much hope. As Bush Senior said in relation to the Kyoto agreement 'the American way of life is not up for negotiation' So that is that, we are all fucked! We currently go to war over oil, soon we will do the same over fresh water. As the globe warms and the ice caps melt the deluge of fresh cold water flooding out from the poles, sea levels will rise forcing coastal communities to move. More seriously this melting will possibly also shut down the mid Atlantic conveyor belt. In the northern hemisphere it is known as the Gulf Stream which flows water up the west of these islands. Without this warm flow this part of the world could shift towards another ice age, the equatorial regions will suffer from lack of rain and increased heat waves leading to the creation of new swathes of desert. Most carbon based life forms including us humans will need to seek refuge on two narrow bands, one in the north and one in the south, everywhere else will either be too cold or too hot. As a species we will survive but there obviously won't be enough room for us all so it ain't gonna be pleasant. So best not have any kids eh?

HEADWOUND - Your top three songs of all time, and reasons why

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TOUR 2003:

- 10/07/03 - Salisbury (see further details) with **Shit** (see further details)
- 21/08/03 - Salisbury (see further details) with **Shit** (see further details)
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HEADWOUND - What plans do you have for the future? You've got a couple of releases scheduled when will these be out? Any upcoming tours etc?

MITCH - The split LP with **Atomgevitter** will be out in Sept on both CD and Vinyl. We've a discography CD of everything we did with Ben coming out shortly after that also and then we'll have a brand new album out in early 2007 hopefully. As for tours we're hitting England and France at the end of October for 2 weeks and will be playing *Means to an End Festival* again this year as the last date of the tour.

JEEVES - Just what ever the Mitch tells us (with some grumbling of course).

HEADWOUND - Anything else to add? How do the kids get in touch?

MITCH - Thanks for taking the time to write such in depth and brilliant questions, anyone wanting to get in touch can email me on blackboxrecords@hotmail.com and we've got a website (www.filthpact.com) and myspace (www.myspace.com/filthpact) also! In grind we crust, Free the Henge xxx



BACK WITH A BANG!!!

Or a barely-audible fizz? You decide... This was going to be the first issue in a new stripped-down free format with less in the way of interviews, and intended to be churned out more regularly. Didn't exactly work out that way, so there's still a price-tag on it. We're still toying with the idea of making it all a bit more modest (in the sense of size, not implying any reduction in my rampant egomania) Wait and see I suppose....

BEEN A WHILE HASN'T IT?

I've always said that fanzines apologising for their irregularity is a bit pointless... I mean you weren't exactly waiting with baited breath for our next issue were you? Well, apologies to anyone who has been waiting, especially zines, labels and bands who've sent review stuff. As for why it took so long... I'm not sure I know where to start. The last 18 months has been chaotic to say the least for both of us – not that that's really of any interest to you is it? Then there was the electronic apocalypse that saw our PC die along with much of the stuff we'd written for the zine. Needless to say, I hadn't made back-ups of any of it – oh no, why bother to do that when I could use every CD-R in the house to burn Euro-Oil from Ferran... lesson learned there! Having to replicate a year's worth of reviews was a royal pain in the arse, and to be honest we nearly jacked it in for good, and if it wasn't for the amount of review stuff we felt some responsibility to print, we probably would have. Tribulations over at last though, and here's the Headwound that almost wasn't... as usual, hope you enjoy it and you find some new bands to enthuse over and all that, and if you don't like it, well fuck you, I got your quid anyway!

IF YOU DON'T DRINK REAL ALE, YOU'RE FUCKING RUBBISH...

...because real ale is the alcoholic incarnation of punk rock. Everything about real ale is better than big brewery piss, in a way that parallels almost exactly the relationship between DIY punk rock and major labels. Allow me to illustrate this point:

PUNK ROCK

Sam Smiths Oatmeal Stout
Infa Riot
Wadworth Bishops Tipple
Nailed Down
Youngs London Ale
Runnin Riot
St Peter's Cream Stout
Knife Fight
Westons Old Rosie
Brigada Flores Magon

CORPORATE EFFLUENT

Guinness Extra Cold
Blink 182
Carling Premier
Good Charlotte
Smirnoff Ice
Sum 41
Tetley Smoothflow
The Offspring
Magners Irish 'Cider'
Dashboard Confessional

Case proven... Column A contains DIY punk and real ale, all of which are extremely good, whilst Column B is full of mass-marketed detritus that is a thin impostor of the real thing.

We're going to expand on this theme in much greater detail in a forthcoming opus we're putting together on the joys of stout and punk... I'm not pulling your leg here – me and Rachel are penning a zine on this very subject, which will feature everything you need to know about stout, the most punk form of liquid ever devised, including appraisals of as many kinds of stout as we can get our hands on... excluding fucking Guinness. More on this worthy project in due course.

I was thinking about forming a kind of punk CAMRA* branch (no I am serious here...) so if anyone reading this is up for it, let us know... amusing acronyms would be welcomed as well... The best I can currently come up with is the Real CAMRA or Continuity CAMRA, both of which are liable to get me into bother from some quarters, although I think there's some great t-shirt possibilities there.

Astute readers may notice that as well as unveiling my secret double life as a real ale enthusiast, I have recently championed folk music, and admitted my slight but growing baldness... that'll be me getting middle aged then I guess. Still, even if I am taking up the CAMRA cause, I don't intend swapping my steelies for sandals...

* Campaign for Real Ale – www.camra.org.uk

MYSPACE – OCCASIONALLY USEFUL, MOSTLY WANK...

Myspace is getting completely out of hand... yeah it may be a useful tool for communication blah blah, but people are getting completely reliant on it. All over the world, there is a generation of kids who seem to think that sending moronic 'bulletins' to each other and sitting in their bedroom on their own taking photos of their stupid emo fringe, constitutes a healthy social life... I see a vision of 21st century parenting which involves parking your obese sons in front of a *Play Station* until they're old enough to fit into a pair of ladies *Levis* and apply their own eyeliner, and you can replace *Grand Theft Auto* with *myspace*... never mind equipping your child with a mobile phone and not letting them out of your sight, the modern paranoid parent can develop a child that never even needs to leave its bedroom. Then they become lifeless zombies and die of heart disease at thirty because they never learned to climb trees or play football. And it'll come as a great relief to any fundamentalist parent to know that basing your social life round a glorified chatroom is a better guarantee than bible-class that your offspring isn't going to be doing any fornicating... a fair amount of right-hand action though. What are we creating here? Myspace isn't some utopian global community, it's a massive virtual club for losers. Okay, there are some things about it that are useful – it can be good for checking out new bands for example... But even then it seems bands have lost the ability to produce even a rudimentary demo – why bother when you can record on your PC, put up your songs on *myspace* and get all your *myspace* pseudo-'friends' to hear it, then toss yourself silly over the amount of 'listens' your rubbish songs get. In a world where people put *myspace* addresses instead of descriptions of bands on fliers, there's something going horribly wrong... mind you, anything you post on *myspace* – your songs, photos etc – *myspace*, and therefore *Fox Media* have rights to reproduce it at will without asking you, or paying you... hardly likely for most punk bands, but it does make you think if all that 'fuck copyright' rhetoric needs revising?

And being owned by Murdoch now, is it beyond the realms of speculation to think it could be used as some kind of immense psychological profiling database, the irony being that you voluntarily commit all your details? How much value would all that information about the twenty billion *myspace* users be to advertisers... or in pinpointing subversives? Its like mobile phones... market them as an indispensable accessory by putting in all sorts of 'must-have' features like cameras, internet access, aggravating bloody ringtones... then bearing in mind that a mobile phone can be used with great ease to pinpoint your position, you've got an efficient tracking device that people will actually covet and pay money to carry round with them... makes the ID cards argument a bit superfluous doesn't it? Welcome to 1984 – only Orwell's prediction was a bit premature, and he missed the really clever part... people volunteer for, and fund their own monitoring without ever realising it.

SPELLCHECK / NEWSPEAK

When the spellcheck on Word readily accepts trademarked words like 'Disney', but queries words like 'proles', you have to wonder what the agenda is don't you?

'CELEBRITY' HITLIST!

Anyone else see junkie waster Pete Doherty sporting a Perry and braces after his latest court appearance? After the scourge of the Beckham faux-hican, I'd suggested (perhaps over-optimistically) that skinhead fashion was probably relatively immune from being co-opted by the pop-fashion industry in the way punk has been. Seems I was wrong, and I've already seen some mop-headed student twats in town to attest to this. Can someone please shoot this repulsive little bastard? Mind you, if he does get banged up, I doubt he'd last ten minutes...



TALES FROM THE PIT...

Hmmm, slightly misleading title there I think. We've been to some really decent gigs recently, but a lot less than normal... and a lot of the highlights seem to be from places other than Leeds. Here, in no particular order, are a few of those highlights... (CHIP)

HONOURABLE MENTIONS...

Attila The Stockbroker, David Rovics – New Roscoe, Leeds
Cress, Oi Polloi, Pilger, Whole In The Head – 1 In 12 Club, Bradford
To What End, Pilger, I Adapt, Fucked Up, Bickle's Cab, Duck Stab, Gurkha, Dead Stop, The Mingers, New Mexican Disaster Squad, Paint It Black, Flyktplan, War All The Time – The Fenton, Leeds
I Adapt – The Packhorse, Leeds
Good Clean Fun, Fuck With Fire, Chief – The Little Wonder, Harrogate
Attila The Stockbroker, David Rovics, one of the birds from Shelley's Children and some bloke who's name I forgot, but was very good – Brudenell Social Club, Leeds
Eastfield, Fiithpact, Inner Terrestrials – Derby Punx Picnic
Flyktplan, War All The Time, The Last Day, Krupskaya – The Indian Queen, Boston

ANGELIC UPSTARTS, THE OPPRESSED, RUNNIN' RIOT, UNITED FRONT, OI POLLOI, BLAGGERS - IWCA Benefit, London...

Now there was absolutely no way I was going to miss this. Somehow I got roped into going to a disastrous outdoor party down the road on our estate the night before, which involved no music and a lot of rain... probably wouldn't have been an issue, but I inadvertently ended up in right state, so I had no sleep and can't actually remember getting on the coach to London in the morning. Just say no, kids... As you can imagine, I was in a sorry state by the time I found the venue in North London, but I managed to get a couple of hours sleep in a park up the road, and a take-away and a few beers revived me well enough. The gig itself was nothing short of amazing - one look at that line-up should be enough to convince you of that (and there were a load more bands above that as well). The order of bands was a bit strange, as the larger of the two rooms emptied early, so **The Oppressed** and **Upstarts** were both finished by about ten o'clock and the rest of the night carried on downstairs. I ran into a few faces I hadn't seen in a while, the music was sublime and everything was going great... until the previous night's mischief kicked in again and I started flagging before **Blaggers** came on... Now I hadn't seen **Blaggers** for about eleven years before this, and ten pints wasn't really an appropriate primer... The rest of the night after that was a bit of a blur to be honest, and I think it descended into bad behaviour of some description - hazy memories of marine flares and all-night off-licences... Fucking incredible gig though!

DESMOND DEKKER - Leeds Met University...

I wasn't going to bother with this, but I had the offer of getting in on the cheap (turned out to be for nowt which is even better). I'm not a massive fan of ye olde ska... this sort of stuff is good music to go out drinking and dancing to, but I don't obsess over it, and I wasn't that fussed initially. Turned out to be a good night though. I got obscenely drunk and danced like... well, like a very pissed person I suppose. All the old favourites got an airing as you'd expect, and DD was in fine fettle in his leather pants, with a huge belt buckle that had his name flashing in blue LEDs - stylish! Still, it was a decent evening, but I'd have felt a bit robbed if I'd spent twelve quid on it, especially as the audience seemed to be largely students... logical I guess, what with it being a university, but I think I had some misty-eyed notion that it'd be all skinheads and rudeboys (though where they'd come from I've no idea?!). Things took an odd turn though a week or two later when I read that he died of an unexpected heart attack at the age of 64, and this was his last gig... you've probably read the eulogies elsewhere, and while I'm hardly Mr Ska, I do feel a bit gutted he's dead. Especially considering some of my now-less-than-tasteful remarks about seeing him live before he goes the way of *Laurel Aitken*... Anyway, dig out his greatest hits (which is one of those records every household owns, admit it), get yourself some *Dragon Stout* and *Appleton's rum* and raise a toast to the man...

CITY INVASION 2006 - Some shit club, Sheffield...

I should have known this would be shit... We got to the venue after an all-too-brief stint in a nearby *Wetherspoons* and found out it was **eighteen quid** on the door - we'd have fucked it off, but half of us had already paid in, so I grudgingly handed over the cash. The venue was some bloody awful big club (which remained semi-deserted all night) with a huge stage and shit beer that topped three quid a pint. And to put a top hat on it, fucking **Hard Skin** weren't playing, and that was the sole reason for coming... So I put a brave face on it and resolved to get absolutely shit-faced instead. The bands were nowt special - **The Mingers** and **Freaks Union** are always good live, but I've seen both about a million times. **Burn Subvert Destroy** were okay but most of the rest was shite. **The Peacocks** just sounded like *Green Day*, whereas I'd been expecting something more psychobilly. **Bombshell Rocks** didn't play, and **GBH** have never held any interest for me. One thing that grated was the way that two bands pulled out but they didn't drop the door money or get in any local bands to replace them - I'm sure there's plenty of Sheffield bands who would have done? So we were stuck with only **Subhumans** to look forward to and drinks we couldn't afford... the only solution was to use our 45-minute timed pass-outs (no, I'm not joking...) to smuggle in several bottles of vodka and get very seriously hammered. Which is exactly what we did. **Subhumans** never disappoint and Dick and co ran through a brief but fun set of their classics. The world was treated to the sight of me lurching around with my top off, baring my man-breasts and shouting "Skinheads!!" at the top of my voice. Against all odds, it was a good night out, but honestly one of the worst gigs I've been to in ages...

CITY INVASION 2006
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FIRE & FLAMES FESTIVAL - Berlin...

Met up with some Leeds and London comrades there and generally drank a skintful and acted like a typical drunken English cunt... not a patch on some of the misdemeanours my fellow countrymen got up to though. I missed a few bands I'd wanted to see, but did get to see **Opcio K-95**, **Brigada Flores Magon**, **Loaded**, **Malloacan** and some others... First time I'd seen **Brigada**, and they come highly recommended. Once again the plentiful supply of cheap all-night booze was my downfall though, and I managed to fall asleep on tubes and wake up at the end of line... twice! The weekend finished with May Day antics in Kreuzberg, which was like nothing I'd ever seen... a cracking day out drinking and watching bands in the streets, with about ten thousand other people, then some highly entertaining 'sport' with the old bill at the end... What more could you ask for? Mystery of the weekend - why were me and Dom drunkenly kicking the fuck out of each other outside the gig? I've got no idea... Quote of the weekend from a pissed-up German on the tube - "Ah, you are English? I fucking hate the English!"... I did nothing to destroy the stereotype I can assure you. Wouldn't want to cross those German Polizei though... you think the Met have an attitude problem, well this lot are like an occupying army. The reputation is true, they've got to be the worst cops in Western Europe...

EMERGENCY & THE REZILLOS - The Cockpit, Leeds...

I'm usually sceptical at best about this sort of gig, but since we didn't pay to get in, I was more optimistic from the start. **Emergency** in this case wasn't the band that bloke from **The Strike** is doing, it was (even more improbably) ye olde **Riot City** band (*'Points of View'*)... and they turned in a remarkably good set of punk rock that was, well... very **Riot City**. Impressive. The next band were some bloody atrocious pop-punk rubbish who's name I can't recall, but looked old enough to know better. And then on to **The Rezillos**... first time I'd seen them, surprisingly, and they were fucking great. Imagine the star turn at a *Butlins* variety show being force-fed amphetamines, horror movies and 50s rock 'n' roll... They're probably old enough to be my parents, but they turned out a set that was pure energy and fun - anyone who denies that *'Flying Saucer Attack'* or *'Top Of The Pops'* are anything but undiluted musical genius is simply not right in the head. Fucking brilliant, and just to make my night... *'Somebody's Gonna Get Their Head Kicked In Tonight'*!!

ANGELIC UPSTARTS - Brightmet Labour Club, Bolton...

I like Bolton, but when I say that to people who live there, they think I'm taking the piss. But it does have a hundred year old *Socialist Club* that I'm quite smitten by, so I tend to blank out the rest of it - in this case we got hopelessly lost trying to find the venue. Having navigated most of Bolton's suburbs in a taxi, we turned up to discover it was a free gig, with donations on the door going to **Bolton AFA**, which is sound as fuck on both counts, and the club must have had two or three hundred in at least. We missed all the support (which included **Forced Entry**) apart from some bloody awful dreadlocked crust-plod nonsense. **Upstarts** were absolutely great as always, and played everything you know and love. They're one of those bands where I think everyone knows and likes at least a few songs. I've always had a soft spot for their music, but in the last few years I've got really into them... I mean they've written so many totally classic songs, and they've got intelligence, political suss and the balls to back it up - what else could you ask for in a band? [that was a rhetorical question by the way - I know you were probably thinking about free beer and on-stage pole-dancers, but you get my point...] Anyway, I was in my element... got fucking lathered, danced like a total prick and missed the last train. Brilliant night!

NEW MODEL ARMY - Leeds Met University...

You'd be amazed at how many people in the punk scene spent their youth hitching round England with a kit-bag and clogs following this lot on tour. Me and Rachel were both involved in these antics to a certain degree back in ye mists of time, although it'd been a while since either of us had seen them live - about five years for me, and about thirteen for the missus, so this was a trip down memory lane. It also nearly didn't happen when I found out the tickets were seventeen fucking quid... I wasn't expecting that many people (not after I witnessed the tumbleweed atmosphere of *Sham* here last year at any rate) but the place was rammed, and from the off, it was a lively crowd. The old *Militia* types were still about, but the leather pants and dreads have been replaced with slightly more middle-aged attire, and the dancing wasn't quite the scrum it used to be. The band ran through plenty of the old classics, which is exactly what I was hoping for (since the new stuff is almost uniformly dull in comparison), and it seems *Justin Sullivan* is now the only original member as drummer *Rob Heaton* sadly passed away, which I hadn't realised. Anyway, great night out - caught up with some old faces, had a drink and a dance, and remembered just how fucking great *NMA* can be... all together now - "I believe in justice!! I believe in vengeance!! I believe in getting the bastard!!!"

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RUNNIN HOOLIFEST - Barcelona...

More of an excuse for a holiday in Catalonia really, but the prospect of the last ever **Oppressed** gig also made it sound like a treat... then the swines pulled out a couple of days after we got the plane tickets. Oh well, we got **Loikaemie** instead which was good. We had a few days of sightseeing and taking advantage of Catalan drinking habits (ie dirt cheap and open all hours), and even inadvertently bumped into the middle of a drink-fuelled riot on the *Ramblas*... not 100% sure what it was all about, but it seemed to involve mass illegal outdoor drinking - being a bit pissed, I couldn't resist a few charitable words to the constabulary, and they shot a plastic bullet back at me in return... that's no way to treat tourists! Anyway, the gig was good... not as packed as I expected, but then the star turn was absent, so its understandable... The locals presented a culture shock - some serious more-skinhead-than-thou posing going on outside, and in the gig, there was a constant dozen or so people in the toilets doing lines of coke... **Malas Cartas** were good local punk, then **Loikaemie** were really good, and their set really made me want to track down more of their recorded stuff. (although inevitably Rachel was cackling about their lyrics!). Bizarrely I'd not seen **Argy Bargy** before, and they were really good... *Watford Jon* has to be the angriest looking bloke I've ever seen when he's singing. Their own stuff was great, but the locals didn't really go mad for it, and they stuck a load of covers on at the end which I'm never too keen on - got the Catalans moving though. We did one before **The Crack** due to all being totally fucked from the night before, so can't comment. Good night though... Note the ticket number as well, how smart is that?!!

ALB 29/30 APRIL 2006
MAY DAY ROCKS BERLIN

UNION MADE.

Union Made were a band I knew would be great way before I heard them. Their previous bands include the hugely under-rated Street Troopers, who did a great LP and EP on Knockout records in the late 90s. Good luck finding copies these days, but last I checked Bronco Bullfrog were still carrying copies of both, and they're well worth picking up if you like proper politically sussed Oi! And their other ex-band, Fate 2 Hate are good as well, much more in an NYHC mould. Put the two together and release the resulting album on Insurgence Records, and you can guess its going to be a fuckin' classic. Which it is...

HW — Introduce Union Made... who's in the band? And what do you all do outside the band?

UM — I'm Nic, I write the lyrics and sing. I work on the street helping out junkies, prostitutes for a community group and am very active in my union. In August I am going to teach for ten months in an Inuit community way up North. Rich plays guitar and creates the riffs. He's a coordinator in a factory and will be managing a recording studio in the next years. Dave plays bass. He's a manager in a grocery store and raises his beautiful baby boy. Yan plays the drums, is an airport security supervisor and takes care of two awesome kids.

HW — How did Union Made get together? What happened to Fate 2 Hate?

UM — Actually, it all started with Street Troopers 11 years ago, an Oi! Band which Yan, Dave and I were in. Yan, Dave and Rich started Fate 2 Hate when Street Troopers were fading out. Fate 2 Hate had a lot of band members switching on guitars and eventually it was the singers turn to split over band issues. They asked me to come back and sing with them and I was really excited to play hardcore, my first love, and play with my good friends. Musically, we went more old school and lyrically went more political and stop playin all precedent songs, so out of respect for our ex-members we changed the name to Union Made.



HW — What first got you all involved in punk / HC? What inspires you to stay involved? I'm guessing from the lyrics to 'Back It Up' that there's a lot that pisses you off with the HC scene today?

UM — Yan and I got into the skinhead thing at 14 or 15, and got into Agnostic Front and Sick Of It All. After that we got into early punk and Oi! and started Street Troopers then a new SHARP chapter. When we got into hardcore again the scene had changed so much (no skinheads, a lot of closet metal), and we saw tolerance for borderline bands that we were used to systematically crushing in the punk scene. So I wanted to underline the roots of hardcore that were basically punk on a faster rhythm. That's what 'Back It Up' is about.

HW — What was your original plan for Union Made? What are the main influences on your music and your lyrics?

UM — With Union Made, we wanted to bring back a more political flavour on mid tempo HC riffs. A bit like Immortal Technique is doing with Hip Hop. It is also what we did in Montreal in the Oi! scene with Street Troopers. As for influences, we are often compared to 'Age Of Quarrel' Cro-Mags and early NYHC, and that happens to be a big influence. E-Town Concrete is a more contemporary influence for us.

HW — Apart from the album, have you recorded anything else? Were you happy with the way 'Hard Grace' turned out? Anything you'd change if you had the chance? And what reaction have you had to the CD so far?

UM — We recorded a Cro-mags cover that hasn't been released yet. We are extremely happy with the sound of our album, 'Hard Grace'. It is crisp, fuckin tight, not under-or over produced. Our soundman, Luc Boivin, is great to work with and took the time to listen to us. Insurgence Records really supported us and put their money where their mouth is which is rare with independent labels, even the ones that rake in the cash. The reviews are great: simple yet sharp riffs and refreshing lyrics. But, a metal webzine trashed us (I take that as a compliment) and some 77 punk zine said we sounded like System of a Down, what the fuck?!

HW — There seems to be some really good bands in Montreal at the moment what bands, venues, zines etc would you recommend checking out? Anything else about your city and your local scene that you feel the world needs to know about?

UM — HC bands to check out are Hold A Grudge (BFB style), Jaws of Life, Pay the Price, Five Seven, Final Word, Self Control and more, see qchc.com. Punk and Oi! wise there is Jeunesse Apatrides, Esclaves Salarisés, La Gachette, Inpsy. Places to go for shows and hangin out are Café Chaos, Foufs, l'Allysée, Big Cheese, and of course La Porte Rouge. My crew runs a space called le Lokal which puts up very small shows and DJ nights for next to nothing. It is in an Anarchist owned and run building with an excellent bookstore. Oh yeah, Montreal is gods gift to this earth.

HW — Have you played many live gigs yet? Have you played outside of Canada much? What sort of audiences have you been getting at gigs, and how has the reaction been? Any particularly great or disastrous live experiences to report? And what would be your dream gig?

UM — We play all the time in the Northeast. From Baltimore to NYC to Philly and all over Ontario and Quebec. Depending on the city, we attract skinheads and/or hardcore kids. The reaction is always good, Ottawa is a favorite, great people. After the weird ass shit that happened touring with the Street Troopers, nothing can surprise us today. We could probably write a book on crossing the US border though, a mix of drama and comedy. Listen to the hidden dub track on the CD and you'll know what I mean, that shits real. Dream gig? With New Kids On The Block, Hangin tough motherfuckers.

HW — Your lyrics are obviously political... do you see yourself as a political band? Do you see your music as a propaganda tool? Is it really possible to play punk / HC and ignore politics?

UM — We're a hardcore band. If our lyrics are political? Damn right. We don't see it as a propaganda tool, it's just us expressing our views and experiences. Obviously, it is possible for HC bands to ignore politics, read Throwdown's lyrics awhollatanothin wrapped in thug clichés- but it is not for us. Although joke bands can be great.

HW — I thought the lyrics to 'Hard Grace' were really inspiring. The idea of working-class self-reliance comes through strongly in your songs, but when you refer in 'Hard Grace' to our scene are you describing the potential of the HC scene to create social change? How do you feel the punk / HC scene can contribute to wider social struggle?

HARD GRACE

UM — Good question. The idea is to apply social change to our own lives and the scene. We can create collective alternatives of our own from the bottom up. The self run building I spoke of earlier is an example, the *ABC NO RIO* in NYC is also a good one. Will the scene be just a social club (which is necessary) or will we actually apply our greater values and goals to the scene? If we do, we will be social change.

HW — Can you explain a bit about the lyrics to 'The Last Mantrip'... where do the quotes come from?

UM — Most of 'The Last Mantrip' is from two poems I got off the 1919 Hillcrest Mine disaster Memorial in Alberta. It was the biggest mine disaster in Canadian History. These poems could perfectly be written today in China where hundreds of coal miners die each year. Many coal miners died in the US in 2005. The whole point of the song is to underline the class identity that is greater than any nationality. Our economic status defines our lives no matter where we are, and we have common class interests and foes. Thus the "It's our class identity if it's behind, before or ahead of you" In the end.

HW — Songs like 'Left To Right' and 'Long Road Ahead' talk about the struggle for change... how optimistic are you that any sort of real improvement is possible?

UM — In long term, I am very optimistic. I do think we are gonna do better with humanity and this earth, I just hope it doesn't have to get worst first. I think the only way to stay motivated in the struggle for change is to be realistic, thus always expect the worse and hope for the best. Like I said earlier, we have to build local alternatives, we don't have to wait for government policies. It is hard work, but I wouldn't have it any other way.

HW — Tell us your top three songs of all time, and why...

UM — My opinion and not the bands
'Revolution Times' from Red London. Hope on tragic music. Awesome tear jerker.
'The Power Is Yours' from the Redskins. It speaks for itself in a league of its own.

HW — And on a similar note, give us one book and one film you think everyone should experience, and why?

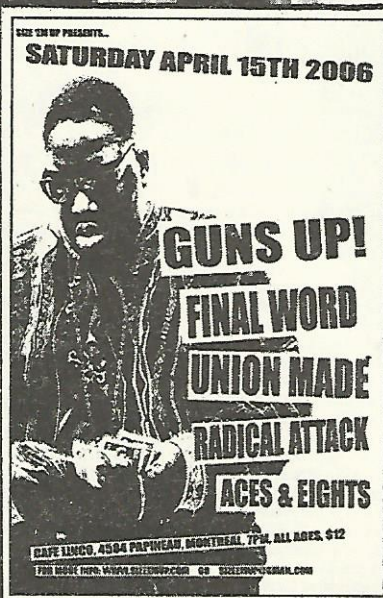
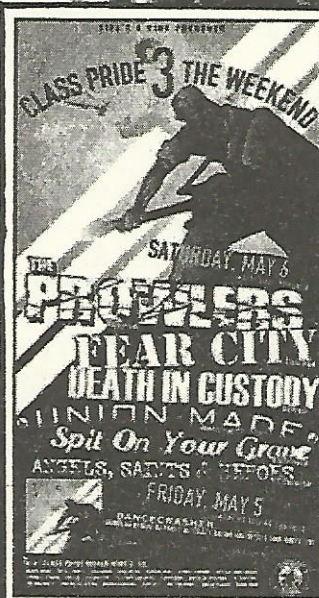
UM — Book: Joe Saccos 'Palestine'. I must of watched a dozen documentaries and read hundreds of articles on the subject, but this comic style book is the only medium that really makes you feel that reality. A must read: easy, enlightening and enthralling.
Movie: 'The Believer', a description would be unworthy of the greatness of this film.

HW — What plans do you have for the future? Any more releases planned? Any plans to tour like Europe maybe?

UM — We are writing new songs, we will keep touring in the Northeast, record a new album in 2007, and when I come back from the Arctic, we will try to go bigger, including Europe.

HW — Anything else to add scandal, bad jokes, that kind of thing?

UM — Buying and listening to 'Hard Grace' from Union Made was clinically proven to make you appear younger, more confident, sexy, intelligent, witty and funny. Possible side effects are baldness and mud butt.



www.insurgencenet.net

www.unionmadehardcore.com

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I have been forced to introduce a new symbol into the realm of zine reviewing. Time has come where the 5 bomb rating simply doesn't do enough to cover the spectrum of stuff sent to review. Thanks to two LPs in particular a 1 bomb rating will not suffice to explain the depths that can, and have been, plumbed, in the name of "punk". So, for the extremities of direness the ☠ symbol will be employed as a warning to discerning readers. Shit bands take heed. Also you might notice that reviews of said bands are not to their "fullest". Well the answer to that is pretty simple – if you can't be bothered to make decent music I can't be arsed doing a decent review. So there.

AMONG THE MISSING / RED STARS PARADE split EP

Bonus points for excellent use of Gustave Dore's etching for the cover! **Red Stars Parade** I am familiar with due to them playing in Leeds practically every weekend and their willingness to play with every genre of band (a good thing you cliquy fucks) so we'll start with them. Sprawling, metallic swathes of sound with a nice line in vocal histrionics with the most mental drumming I've ever encountered. Brooding metal-core akin to **Pledge Alliance** or **Catharsis** (minus the overt political content of these two bands) yet the vocals take more of a backseat, used rather as a musical instrument than as a means of expressing lyrics. Excellent live and pretty good on this split single but a full LP would probably be more than I could take. **Among The Missing** prefer the random screaming approach to vocal delivery with lashings of metal grind in the **Narcosis** vein. Amidst the chaotic warblings there's the odd hint of sludge guitar with drawn out noodlings that quite frankly I can't abide. Overall impression of this is a combination of **Monster Magnet** and **Army Of Flying Robots** with a very short attention span. Info from www.redstarsparade.com ☠☠☠ for SSP and ☠ for ATM.

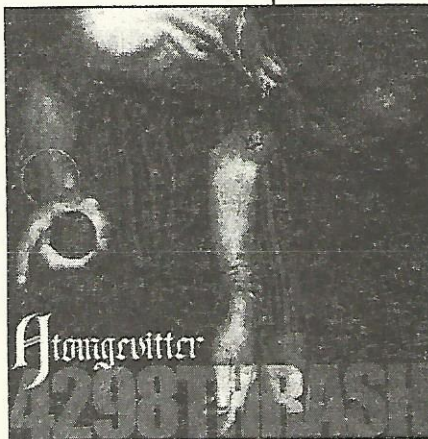
ANAEROBA s/t CD

Deefekt, from **Kismet HC** sent me this having played several gigs with Slovenia's **Anaeroba** during their UK tour. There's no chance of being misled by the cover artwork as the **Visions Of War** style graphics conjure up just the right kind of gloomy presence for the crust found within. And with titles like 'Filth And Dirt', 'Monuments Of Nature' and 'Thorns Of Reality' there's no room for any of your syrupy pop nonsense either! Beginning with the traditional anarcho drumming followed by guttural growls akin to **Doom's** earlier releases this quickly develops into complete **Amebix** worship with a European slant to it that gives it an extra edge. The use of spoken vocals gives it the 80s feel and there's more than the odd hint of **Scatha** or **Cress** poking it's way in there too. Mid-paced yet the large instrumental sections save this

from being an unrelenting crust onslaught, a nice touch I reckon. Judging by what I can hear of the lyrics **Anaeroba** are big fans of the natural world yet much less impressed with mankind from the misanthropic snippets I can make out! Good stuff, pity I missed em live. Info from: www.myspace.com/anaeroba ☠☠☠

ANOTHER OPPRESSIVE SYSTEM '2000-2004' CD

Crust by numbers for those who've never got over the fact that **Anti Cimex** split up years ago. On paper a collected works from Connecticut's **AOS** should be everything the Dis generation wants – down-tuned guitars, military drumming, raging vocals fired up by the futility of war, the avarice of governmentsbut really it's all a bit mediocre. With 21 tracks culled from 4 years of split releases this is a bit of a coup for fanatics who missed out the first time round but it's not really doing it for me. In a scene that could really do with an originality injection **AOS** aren't exactly help reinvent the wheel though to be fair what they do do well enough. You'll know if this is for you, so if you're one of the kids that greases up their jeans with oil for the more-crust-than-thou effect and sleeps on **Discharge** pillow cases (I know you exist!) then give this a spin. From **Profane Existence** (see distro list) ☠☠



APATIA NO / PROTESTERA split EP

Ace stuff! My favourite kind of punk by two great bands! This is simply brilliant! **Apatia No** kick things off with their unique brand of brutal hardcore punk. Fast and frenetic with dual vocals (some of the harshest female vocals to be found this side of death metal) there is a passion that truly resonates through every track. Highly politicised as you'd expect from these veterans of the Venezuelan anarchist scene, they rail against capitalism and point to the fact that change needs to begin with the individual before any true transformation to society can ever hope to be achieved. These four tracks are real stormers and demand your immediate attention! Hot on their heels, **Protestera** leap in for the kill with their awesome anarcho crust. Continuing in the same vein as their earlier LP and that of **Operation** (their former incarnation), **Protestera** merge the 80s anarcho sounds of bands like **Potential Threat** with more modern day counterparts **Lost World** then shove it all into a blender and serve at 1000mph! Catchy, fist-in-the-air stuff to feel pissed off about the world to, but this isn't simple sloganeering as a swift perusal of the lyrics will highlight the intelligence and frustration with which these songs were written. 'Propaganda Attack' in particular emphasises the need for critique of our own punk community and the demolishing of petty hierarchies. Conservative punks not welcome! Both bands generate the kind of lyrics that also makes you question the status quo of our so-called scene and isn't that exactly what punk's supposed to do? Loads of info for your literary pleasure too plus translations into German, English and Spanish. Utterly great! From: **Skuld** releases, Malmheimstr 14, 71272 Renningen, Germany or check www.geocities.com/apatiano/ ☠☠☠☠☠ each

APATIA NO / FALLAS DEL SISTEMAsplit 10"

Wahey! What a treat, even more South American mayhem! Once more **Apatia No** come up with the goods and this is possibly their best stuff to date. Even faster than normal (!) hardcore punk mania from these Venezuelan stalwarts though possibly a tad more melodic than usual, the fe/male dual vocals ravage and savage the pernicious evils created by humankind. Highlighting the difficulties encountered by immigrants into the Western world there's plenty of food for thought here and for any Sun reader punks here's a FACT: "No person is illegal! An immigrant is not a criminal!" Yes, despite what those shitraggs / politicians tell you THERE IS NO SUCH THING AS A BOGUS ASYLUM SEEKER but that's a rant to be found elsewhere...Aggressive, high-speed politicised punk, just what the doctor ordered. And on the flipside we have **Fallas Del Sistema** and after hearing a couple of their 7"s I was pretty keen to hear more. This doesn't disappoint! More mid-paced than their vinyl partners and a leaning towards down-tuned guitars these Mexicans nevertheless have a whole range of styles up their sleeves with which to convey their dissatisfaction with the world. 'Empty World' starts things off with a slow, almost sludge, setting with guttural vocals yet this later makes ways for chanted anarcho punk (part **Sin Dios**; part **Opcio K-95**). And so it goes on...not afraid to interchange style and delivery, **FDS** prove that variety definitely is the spice of life covering the issues of the Zapatista struggle, animal liberation, false promises (they're talking to you, punk!) and rebellion. All lovingly packaged in a fold-out poster sleeve complete with lyrics

and English translations. Punk fucking rock! More info from www.geocities.com/apatiano/ ☠☠☠☠☠ each

ATOMGEVITTER / FILTHPACT split EP

Glasgow's **Atomgevitter** play maniacal skate thrash as if their lives depend on it. Screamy, fast vocals over a rough n ready guitar sound you can almost feel the moshpit action coming through your speakers. Like **Tear It Up** or **ETA** on amphetamines though with a sight more politically sussed lyrics i.e. none of that live-to-skate rubbish. Heavy on the thrash and benefits from being played at a high volume yet charming all the same. More of this please...Open the crust thesaurus to any page and the synonyms within will almost certainly apply to **Filthpact**! Brutal, raging, savage, fearsome...yeah they'll do for starters. With vocals that could peel paint off the walls of your neighbours walls, never mind your own, and a truly psychotic distorted sound this is the kind of stuff that make the **ENT** brigade of yesteryear like masters of the pastoral symphony by comparison. The formidable force of this all-out crust attack homes in on the many flaws of the human psyche. Ignorance, greed and intolerance pollute the world and **Filthpact** thrash against the tide of our inhumanity to each other. Truly raging! From: **Problem Records**, Pillars, Strathmiglo Road, Falkland, Fife, KY15 7AD, Scotland ☠☠☠☠☠ each

BALLAST 'Sound Asleep' CD

I'd been looking forward to hearing these after seeing a lot of fuss had been made about them in **MRR** circles and, I'm glad to report, I wasn't disappointed.

Blistering peace punk from Canada, complete with the ubiquitous staples of dual m / f vocals that make this kind of thing work so well when done properly, as evidenced here. Lyrically this makes some astute observations about the dynamics of the punk scene along with the politics of the personal kind. Sexist, macho attitudes take a much deserved battering and when a band's citing **Lorena Bobbitt** as a role model you'd hope the 'get your tits out' crowd would think twice before uttering their shite! While a **Nausea** comparison is obvious, that's not definitive as **Ballast** are often more mid-paced, with sung harmonies in parts rather than growls. Great, melodic anarcho punk akin to **Signal Lost** or **Post Regiment**, definitely one to look out for. From **Profane Existence** (see distro list) ☠☠☠☠☠

BELLIGERENT DECLARATION s/t CD

Scarborough's **Belligerent Declaration** start as they mean to go on with the eponymous first track, nailing their colours to the mast as anarchists. A rallying call to arms or as they pithily put it "this is a war, this is our war". Whereas many in the punk scene are content to co-opt the symbolism of anarchy or use it to spice up catchy slogans few are keen to explore it's true meaning (not the media generated bullshit about chaos and disorder) yet **BD** take up the gauntlet and expound in greater detail in a spoken word track at the end of the CD. In fact it probably says in the punk bible that a 10 minute spoke word track is tantamount to heresy ...Capable of tackling the most uncomfortable of issues

(child abuse, anorexia, pro-choice doctrine, blood for oil) alongside punk scene politics there is no assumption that we (the punx) are any more enlightened than society as a whole. Too fucking right, it's about time we took some responsibility for the homophobia and sexism still permeating many gigs and attitudes. With a diverse range of musical styles ranging from **Boy Sets Fire** emo to thrashy hardcore (there's a **Cripple Bastards** cover too) via screams, guttural groans and actual singing this is not always an easy ride for those poor ear lobes! While I don't agree with all the sentiments expressed in here I can appreciate what is being said; this is a brave album. This is a soundtrack to inspire thought,

debate and, hopefully, action. From: **James Koppert**, 117 North Marine Road, Scarborough, YO12 7PY, England or e-mail xjamesourownx@talk21.com ☠☠☠☠☠

BICKLE'S CAB 'Your Society' EP

The latest release from the City of Steel's finest sees **Bickle's Cab** dressed in the armour every political hardcore punk needs. With the sword of justice in one hand and the shield of righteous anger in t'other they set about slaying the behemoth dragons of patriotism, female objectification, the occupation of Palestine and racism. And that's just before breakfast! Things have certainly sped up in the **Bickle's Cab** camp and the music is now nearer to that of **Drop Dead** than the pure anarcho of yore but there's plenty of tunes too which is never a bad thing. Lee's vocals are totally rabid these days but still distinctive and the whole sound benefits from being tighter and well produced. I probably say this about every **BC** release that I review but his is their best offering yet. All served on a lovely (s)platter of red n black. From **Town Clock** (see distro list) or **Bickle's Cab** 12 Upper Valley Rd, Meersbrook, Sheffield S8 9HB ☠☠☠☠☠

BLACK COUGAR SHOCK UNIT 'Hello' CD

After the last *Four Letter Word* release I thought *Newest Industry* had bucked up their ideas and started putting out proper punk again (don't bother to write in regarding the issue of the term "proper" - I'm so intolerant I won't even read your letter. Ha!). Alas, that was not to be - this just reeks of that faux-bad attitude that permeates the scene, pretending liking *Motorhead* is "ironic", after all it's all about the haircuts! Anyway, onto the CD... *'House of Fire'* actually kicks off with some pissed off anti-scenester commentary which is a bit 'ironic' considering what I wrote about em above. Ha! Nice sentiments shame about the tunes which sound like (insert your favourite screamo poseur band here) with a touch of classic rock for all the white-belted floppy fringes out there. They list their influences as *The Clash*, *Dead Kennedys*, *Poison Idea* - in your dreams, boys! Lyrics tend to dwell on the 'love, lies and enemies' so you'll know whether that's your bag or not. As for the covers, well *Devo* and *The Buzzcocks*, at the least, will be running to the hills in horror (possibly in the direction of a good solicitor). From *Newest Industry* (see distro list) 6666

CAN'T DECIDE Discography CD

I remember there being a lot of hype surrounding *Can't Decide* back in the day but somehow they managed to elude me. Until now that is, thanks to this *Boss Tuneage* re-release. The most startling fact about this is that the band is made up of ex-members of *Heresy* and *Ripcord* so of course I was expecting some full-throttle Brit-core affair. A complete surprise then to be treated to some mid-paced, tuneful, what can only be described as pop-punk! Having never been a fan of said genre I decided to tread with caution but I have to say that there's a fair few decent tracks, a couple of which ('No Thanks' and 'Who's Fooling Who?') almost had me up dancing. Almost but not quite, that largely being due to the nauseatingly grating wannabe American whine that masquerades as vocals. In fairness though this was released way before every man and his skateboard had leapt on to the pop-punk bandwagon so I suppose, put into context, this was a refreshing change during the days of wall to wall *Crossover*. Broaching subjects such as domestic violence, personal autonomy and idealism this at least avoids the pitfalls of pop-punk lite. Not really destined to be the soundtrack to my life though. From *Boss Tuneage* (see distro list) 6666

CHIEF 'Passive Politics' demo CD

Saw these live supporting *Good Clean Fun* and like all the other bands that played that night were much better than the headlines! Giving away demos is always a bonus in these days of corporate whoring and this 6 track-er is a particular treat to pick up. Taking the cue from *Propagandi* both politically and musically *Chief* set about addressing the state of the punk scene ("punk rock elite bullshit") and DIY culture in general, later moving into Fig 4.0 with youth crew choruses territory. This is good stuff, catchy singalong, fist wavers with calls for unity without sounding cheesy, track 4 (*Raise Your Fist?* - they're not titled) being a prime example. Bags of energy too. Definitely worth checking out, I'm definitely a *Chief* convert! www.myspace.com/chiefuk 666666

DAN '...Thology' CD

Another retrospective release from the empire of *Boss Tuneage*, this time seeing *Dan* getting the treatment and with 2 CDs of their music this is nothing if not comprehensive. Considering they transmogrified into *Sofa Head* comparisons are inescapable though this earlier incarnation lacked the pop sensibilities of the latter band. Female fronted melodic punk with an abrasive edge, the tunes on here must've been something of a breath of fresh air in an era oft dominated by Brit-core tendencies. The lyrics have the socio political slant you'd expect (challenging stereotypes and macho attitudes) but there's a surprising number of 'personal' compositions too. *Rubella Ballet* mating with *Blyth Power* just about sums it up I reckon though as I type that the image I've just conjured up is quite terrifying! Good, bouncy punk with the occasional sojourn in acoustic-land but the twee cover of "If You're Happy And You Know It" is unforgivable. From *Boss Tuneage* (see distro list) 666666

DETESTATION Discography CD

Another crust classic re-issue for those who missed out the first time round. While this is not a complete serving of their workings this release give you a pretty fine grasp of the might of *Detestation*; a prolific band during their heyday. Metallic hardcore kicks your arse all the way up the punk rock highway while Saira's powerful vocals hammer home the anarcho-crust message. Covering every angle of the crust agenda the lyrics are pertinent and astute and with ex-members of *Resist*, *Starved And Delirious* and *Defiance* you're safe in the knowledge that here's not going to be any comedy 'treats' or kazoo solos rearing their ugly heads! 22 belters including the eponymous LP, songs from split singles and covers of *Kaaos* and *Crucifix* - a must for every collection. From *Profane Existence* (see distro list) 666666

DISRESPECT 'Justice In A Bag' EP

First thing I noticed about this was its full colour cover - I thought it was compulsory for all *Profane* releases to be black and white

and covered in skulls! Anyway, aesthetics aside this is solid traditional punk fare from members of crusty greats *Misery*, *Pissed and Destroy*. Taking cues from *One Way System*, *Violators*, *Abrasive Wheels*, *Vice Squad* et al - the British punk influence is irrefutably discernible here. All the right ingredients are thrown into the mix: militaristic drumming, hefty crust guitars of which *Extinction of Mankind* would be proud and the essential chanted choruses. Certainly less hardcore thrash than I would've expected from this label and not even a hint of homage to a certain Stoke band! Lyrically things are more up to date with a trouncing of the US's treatment of Iraqi prisoners and jock mentality being in order. *'Death Insurance'* offers a bleak view of family life while the views on how rapists should be dealt with are about as subtle as a sledgehammer. The cynic in me can't help wondering that if it were an Oi band calling for 'the noose' and 'time to castrate' then there'd be some harsh words amongst



reviewers about thuggery and the like (please note I haven't suddenly become an Oi fan, its just an observation). Hmm... nonetheless, fine fettle of punk with tunes aplenty. From *Profane Existence* (see distro list) 666666

DUCKSTAB 'Songs 6-12' CD

I missed out on songs 1 - 5 and I think *Chip's* dealing with 13 - 17 so I guess that leaves me to deal with the middle age of their career! Though there's definitely nothing 'middle-aged' about the aural assault to be found in here that's for sure. Carrying on from where *Broken Access* left off, *Duck Stab* thrash, batter and rampage their way through these seven tracks and, since there's no lyrics with this there's no hope in hell of knowing what they're about, though a swift look at the titles offers a few hints - *'Celebs Can Suck It'*, *'Dull Think Of Routine'*, *'Fear Hunts Tonight'*. Hyper-speed mayhem in the vein of *Patient Zero* or *Army Of Flying Robots* but hopefully when *Duck Stab* play live Steve Watts remembers to wear something more than a single sock! Check www.myspace.com/duckstab for more info 666666

GARMONBOZIA s/t CD

Profane come up with the goods once more with this ace long-player. This is hard-hitting female fronted punk that uses an electric cello that adds a haunting, melancholy quality. This is energetic stuff yet the cello is subtly sinister amongst the chaotic riffage with the vocals ranging from raw, top-of-lungs screaming to more sedate spoken moments. *Garmonbozia* have been outspoken in their interviews about their views on feminism and mental health issues and this is reflected within their lyrics. The objectifying of women's bodies and media sexism takes a harsh beating yet gender politics are not the only thing on the menu. Mental health issues are addressed and as a topic that is widely ignored the honesty and openness that are to be found on here is pretty startling. Empowering stuff with some raging tunes too. From *Profane Existence* (see distro list) 666666

GET STUFFED demo CD

Short, sharp demo by Manchester's *Get Stuffed*. With six tracks knocked out in less than eight minutes you're guaranteed there's going to be no prog-rock tomfoolery afoot. This is of the manic, manic, cyclonic variety much loved by the *Army Of Flying Robots* and *Duckstabs* of the world. Harsh, female vocals address nostalgia, lack of autonomy, narrow mindedness and some unfathomable stuff with a lyrical approach not too dissimilar from the aforementioned *Duckstab*. Definitely worth a listen and don't worry, if you don't like it it'll be over before you've crossed the room to sling it out of the CD player! I bought mine for a quid at a gig and there's no address, so look at www.helpyourselfmanchester.org/getstuffed 666666

H8 TARGET 'All Or Nothing' CD

Sadly defunct but this posthumous compilation brings together their two demos and tracks from the split with *Fuck Hate Propaganda* plus 2 unreleased tracks. Harnessing the vocal technique of *Sepultura*'s Max Cavallero with the power and crust menace of *Amebix* this is a foray into the malevolent abyss of Metal. However, there are no dragons or virgins being slaughtered on altars here; instead the wrath is aimed at the monsters of society - power, greed and control. Angry delivery with a fearsome powerhouse of sound hammering the nails into the coffin of capitalism and corruption. A great band, much loved at *Headwound HQ* and sorely missed, let's hope that a Lazarus like resurrection is in the pipeline. Contact: davesw@hotmail.co.uk 666666

HELLSHOCK 'Warlord' EP

Weighing in with a hefty white vinyl release *Hellshock* are a band that are almost synonymous with crust. With more than a

deferential nod to the prowess of *Amebix* this EP is a powerful, dark and brooding affair. It will come as no great surprise to learn that the lyrics focus on war and corporate avarice with 'Legion' in particular making full use of the *Discharge* lexicon. That said any band that can get the word 'hydra' into its lyrics deserves maximum respect. This is less metal than previous outings; melodic bass-lines permeate throughout gradually progressing to some rapid chord action for a spot of raging thrash. Don't be expecting any crust opus though, this is over before you know it. All good; just what the kids want. *Profane Existence* (see distro list) 666666

HERESY '1985-87 CD

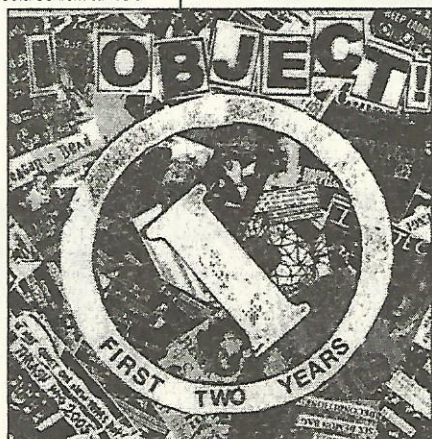
First off in a hat-trick of *Heresy* re-issues this is a much welcomed collection of the early years. This was a band that helped to rewrite the direction punk took in the 80s speeding things up to a degree that, at the time, was practically unheard of. Drawing tracks from their first, raw as fuck demo through the 'Never Healed' flexi and 'Thanks' 7" this is a band that never wavered from their original brutal, hyper-speed assault or mellowed in any way. The proto-thrash influences of the current (then) metal scene (early *Metallica* and co.) are very much in evidence from the guitar solo in 'Deliverance' to the omnipresent double pedal drumming effects throughout. The vocals are possibly not as harsh (and from 'Path To Decadence' onwards they are certainly decipherable - almost spoken rather than growled) as what we've come to expect from the more savage quarters of the HC scene but at the time this stuff was totally mind-blowing. All served up in beautiful packaging with really interesting sleeve notes, this is obviously a labour of love and one worth putting in your shopping trolley. From *Boss Tuneage* (see distro list) 666666

I OBJECT 'First Two Years' CD

Hell yeah! This is ace! Fast, positive, youthful hardcore taking its cue from *7 Seconds* with the urgent vocal delivery of *Fast Times*. *Barb* is like an aural whirling dervish, the enthusiasm and energy cannot be missed, with the backing of punked-up hardcore. A solid collection of 7 inch releases and compilation tracks, this is posh to the max! Often very scene critical but not afraid to confront wider political issues of the real world, 23 songs in just as many minutes, fast aggressive, frequently anthemic yet avoiding the clichés of thrash or youth crew, it's just fucking punk, cut from similar cloth as *The Mingers*. Lyrically, there's a hefty dose of wit as well as a much deserved sneering dismissal of the straightedge vs drinking stupidity. But the real vitriol is saved for the poseur scenesters: 'the passion that is deeper than coloured vinyl'. Ha! All that plus a decent cover of an *Avengers* number. All good. From *Town Clock* (see distro list) 666666

JACK / STEP ON IT split CD

Unbeknown to me it would appear that there is a very healthy hardcore scene in Hungary, from whence both *Jack* and *Step On It* hail. *Step On It* played at the *1in12 Club*, a blinding gig by all accounts and as would seem to be this years trend for me I missed em. That'll teach me to book my holidays when all the touring bands are doing the rounds. Anyway onto the CD and *Jack* kick off the proceedings with a fine blend of hardcore punk flavoured with an added dollop of grind and a stray blast beat or two. The drummer sounds like a man possessed, (jack) hammering at the skins while the guitars squeal away behind the vicious vocals. It wouldn't however have hurt to have left the guitar solos out or at least integrated them into the songs instead of leaving them til the end to please metallists. All sung in Hungarian with the inclusion of a 26 second (!) *Step On It* cover. After that blitz of savage Euro crust *Step On It* shreek their way through a *Mihon*-like typhoon with English lyrics of frustration and emotional turmoil. With the ability to diversify the basic skater-thrash sound there are plenty of variations to the



well-travelled road of growls and piercing screams, ultimately held together by being technically inch-perfect. Fast, aggressive and uncompromising; just what the doctor ordered. From Gal Ferenc, Kecskesz utca 3, Budapest, 1171, Hungary or steponit@steponit.org 666666 for Jack and 666666 for SOI.

JUDDER AND THE JACK RABBITS demo CD

Admittedly the description in the promo sheet of a hybrid of hardcore and psychobilly sent a shiver down my spine. Usually when a band combines hardcore with some incompatible genre the results are catastrophic as evidenced by any band that describes themselves as 'skacore'. However, these boys might just've made good on such an unholy matrimony, blending the chunky double bass 'dum dum dum' of *The Meteors* et al and the punkier sounding hardcore bands such as early *Dag Nasty*. Thematically it's as ghoulish as you'd expect with many a reference to zombies popping up. For a 3 track demo this is a pretty impressive package with tasteful spray paint stencilling adorning the CD-R and a few stickers bunged in for good measure. www.myspace.com/judderandthejackrabbits 666666

JUVENTAD CRASA 'Después De Tanto Tiempo' CD

A Puerto Rican band I was previously unfamiliar with, this CD was sent to me by Jose from Tropiezo who I think is also part of this line up. This is really good, melodic but powerful, punk rock in the traditional vein of say Newtown Neurotics or the The Members. Upbeat and full of singalong choruses this is as catchy as impetigo at your local protest site. 12 tracks of bouncy feel good summery music. That's judging by the sound alone though I think the lyrics take on a more political slant but unfortunately my Spanish isn't up to much. Hmm, about time I dusted down the 'Beginners Guide To Spanish' that I got, full of good intentions then promptly left on the shelf two years ago. Poor show from me, great stuff from Juventad Crasa. Would go down excellent with a flagon of cider or two. From: *Discos de Hoy* (see distro list) €€€€



JUVENTAD CRASA / LA EXPERIENCIA DE TONITO CABANILLAS\$ split CD

More infectious tunes from JC, this time more of the straight pop-punk variety. This lot seem to go in for the big group chorus thing so there's chants aplenty on here and many a lighter waving opportunity, in many ways not too far away from the Euro-Oi sound. Think *Los Fastidios* or *Brigade Flores Magnon*'s more melodic outings. Jaunty, buoyant tracks all the way but the lyrics hint at dark things in the form of police and military oppression. The verbosely titled *La Experiencia De Tonito Cabanillas\$* dish out 5 songs that I presume were written early in their career (1993 - 1996) or are they a now defunct band? I'm not sure. Anyway, more great sounding stuff, faster and slightly rockier than JC, with *Dog On A Rope* and *Slime* both popping into my head as I'm writing this and there's even a tinge of psychobilly shuffle to be found lurking in the bass lines! A couple of cool new discoveries there, the more I hear this CD the more I like it! From: *Discos de Hoy* (see distro list) €€€€ each.

JOHN KASTNER 'Have You Seen Lucky?' CD

Aston what on earth were you thinking? John Kastner's music is from the same school of inanity that Varsity Drag were educated at. Fucking terrible. Some facts for your perusal:

- 1) Ex member of *Doughboys* + guitarist from *Rush* (what the fuck?) + Lee Ving from *Fear* on "guest" vocals = the most tedious AOR ever!
 - 2) Pretentious arty photos in "tortured soul" pose - what a muppet!
 - 3) Sample lyric "Everybody's sick, everybody dies". Great insight that but now, in the words of Mr. T, "shut up fool!"
- This is just wrong. Get thee behind me Satan and fuck off back to Classic FM. From *Boss Tuneage* (see distro list) €

KISMET HC s/t 10"

This was recorded to celebrate 15 years of Kismet HC but delays meant its more like 16 or 17 now. It's been worth the wait though as these 8 tracks of fast n furious anarcho thrash don't let up for a minute kicking out against a tide of sexism, macho attitudes and destruction of the earth. With powerful f/m vocals crushing into your cranium there is no escape from their message of anger underlined by the manic guitar and distorted drums. The lyrics avoid clichéd sloganeering and manage to offer a new perspective on well-travelled paths or emphasise how serious the topic is. 'Less Than Men' rightly points out that women are generally paid less and treated unfairly in wider society. However, as the lyrics to 'Fuck Off Macho Bastards' testify these bullshit attitudes are sadly not unknown within our own circles. This is a band that is difficult to pigeon hole (a good thing!) but in the name of punk journalism I'd suggest a hybrid of *Combat Shock* and *Contravene*. There are new recordings in the pipeline so maybe that'll be to celebrate their 20th anniversary! Watch this space. From *BBP* (see distro list) €€€€

LA ARMADA ROJA / TROPIEZO split CD

Wahey! This is brilliant! Tropiezo get things rolling with 8 tracks of thrashy hardcore punk. Short, sharp bursts of venom with a few strategically placed breakdowns and excellent use of samples this is like a more punked up version of *Los Crudos* or

Kontraataque but with enough masterstrokes to allay any fears of copycat antics. Steadfastly defiant vocals rage in Spanish against the Iraq war and state control. Plenty of scope for some full-on mosh tomfoolery and with the majority of their songs weighing in at a minute or less there's no time for any emo-esque pondering the futility of existence. Throw caution to the wind and get that circle pit started! Then *La Armada Roja* take over the proceedings for a further 7 numbers. Taking a firm political stance of anger and frustration this is like *The Horror* with youth crew choruses and widdy guitars. Brimming with energy and passion this is one CD not to be missed. From: *Discos de Hoy* (see distro list) €€€€ each

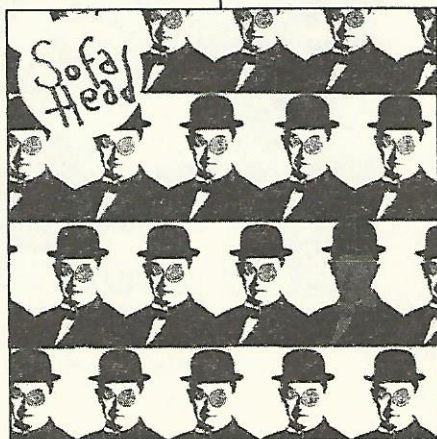
MISERY 'Next Time / Who's The Fool' CD

Misery patches are to be found holding together the smelly kecks of every crust kid worth their salt so for the new crusty on the block *Profane* have provided the chance to soak up some history. Actually a good soaking might be a good idea for a large part of Misery's fan base! Right then, Misery basically sound like *Amebix* if they'd started five years later and had Chuck School Dinner from *Death* on vocals. Bulldozer guitars roar throughout with the occasional acoustic interlude and, of course the ubiquitous widdy guitar solo plundered from the realms of METAL! Following the blueprint set down by their forbears (*Discharge*, *Amebix*, *Antisect*)

Misery helped coagulate crust into the genre as we know it today. Looking like extras from *Mad Max II* Misery bellow out hymns of erm, well misery. This CD contains 'Who's The Fool' LP plus EP and bonus tracks. If the four horsemen of the apocalypse spent all their giro money on cider they'd have missed the day of reckoning and written this album instead. From *Profane Existence* (see distro list) €€€€

OUTRAGED / TROPIEZO split CD

Hold onto your hats folks cos this split is thrash frenzy belted out at Olympian speed. Not quite *ENT / Napalm Death* blink-and-you-miss-it tactics but not far off! Yet when even the lengthiest of songs is only 1:21 mins both bands manage to cram in biting political attack, energy and passion. First *Outraged* give it the full-throttle whirlwind treatment with hyper insane vocals not far removed from those of *Massic* at their most manic or *Shikari* at their calmest. Their attitude to the music is reflected in their song titles, '*Romance Al Hardcore*' and '*Fuerza Y Pasion*' and it shows! *Tropiezo* slow it down a notch but there's no escaping the force of their hardcore attack. Five blistering tracks finagled to please the ear of all those who prefer their tunes with attitude and delivered with indecorous haste. Get in! From: *Discos de Hoy* (see distro list) €€€€



PILGER 'Begging For A Silver Lining' LP

Southampton's answer to 7 Seconds do it again with another fine release. This time with a long player if you can possibly call an album of less than 20 minutes a 'long player!' The opening track is somewhat slower than previous excursions which gives added focus to the lyrics. Less obvious 80s US HC homage (though the *Minor Threat* guitar riff does make a regular appearance) and with a more confidently, distinct sound of their own, Pilger's ability to neatly confront pertinent current issues within a two minute blast can be seen in their excellent

lyrics. The *Kid Dynamite* cover offers an indication of their musical influence while the adaptation of a *Woody Guthrie* track points towards their leftist pro-union politics. From *Peter Bower Records* (see distro list) €€€€

PROVOKED 'Prepare For The Cold' CD

Second long player from Minneapolis' *Provoked* armed with new vocalist, Kerry. Not a lot's changed since the first LP despite a shift in personnel, still angry, growing crust with a healthy mistrust of American society and a firm belief in punk solidarity. On the whole this deals with a bleak outlook on life - animal suffering, avarice and war. But '*Beatin Da Bush*' and '*Madheads Collide*' prove that this is a band who aren't going to take it lying down - resistance is the way forward! The vocals bear an uncanny resemblance to first LP era *Harum Scarum* with deep throaty snarl ala *Damad* often making an appearance. There's metally riffs by the bucket load but there's definitely a PUNK feel to this and judging by the numerous references to drinking I'm

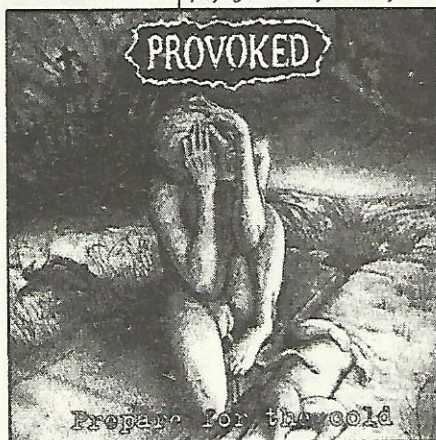
sure they'd go down a treat at a Punk Picnic - rather like an American *Combat Shock*. The artwork is worth a mention too - each song has its own page, all with differing art styles so it's obvious a lot of hard work and thought's gone into it. From *Profane Existence* (see distro list) €€€€

RADIO ALICE / VOORHEES split EP

Both bands no longer exist but this EP brings together tracks recorded between 2000 and 2003, all previously unreleased. *Radio Alice* commence the proceedings with their fiery brand of hardcore. Often compared to *Born Against* they are fans of the tangential approach to music not too dissimilar to the more off-kilter sounds of mid 90s *Allied* bands. The lyrics are clever without being smug or self indulgent, discussing eugenics, dyslexia and the battle against misanthropy. The latter is particularly ironic given that *Voorhees* on the other hand seem to revel in their hatred of much of the human race. Having been thoroughly underwhelmed by their much overrated live show I was pleasantly surprised with the slow first track of solid hardcore in the *Negative Approach* vein. Things speed up a tad for the remaining songs though the influence of John Brannon in *Lecky's* vocals is unmistakable. Sadly the lyrics of this offering veer from astute scene commentary to moronic slurs. From: *Hermit Records*, PO Box 309, Leeds, LS2 7AH, England €€€€ for *Radio Alice*; €€€ for *Voorhees*

RANDOM HEROES 'Maximum Scene Points' CD

Pop-punk has never been my most favourite of genres especially the choreographed jump-with-guitar, "woah, woah woah" variety, of which *Random Heroes* unquestionably are. However, in a time when every punk and its skateboard is jumping on the black floppy fringe bandwagon it's actually heartening to hear a band playing music they obviously love. A couple of years ago you



couldn't escape this kind of stuff but then when the ever fickle kids realised *Kerr!* endorsed emo was where's it's at then it became terminally untrendy to like the bouncy, poppy bands they were listening to only the night before. So credit where it's due to *Random Heroes* for sticking to their guns and there's some well aimed snide comments about aspiring rock stars and their ilk as well as a generally sorted social conscience emerging through the lyrics. And to be fair this does refrain from the most heinous of pop-punk crimes i.e. faux Americanisms and nasal vocals. Steady on, I'll be

praising it next! Not for me but fans of *Screaching Weasel* and *The Queers* won't be disappointed and I think there's also a smidgeon of *Dead Pets* in there too. Info from: mark_packham@hotmail.com €€€

SATAN'S REJECTS demo tape

It's been a long time since I've been sent a tape for review, what with all this new-fangled CD-R nonsense, so this was a pleasant blast from the past. This demo is from 2004 so whether it's a good indicator of what the band do now I couldn't tell you. Starting off with a very bizarre intro of '*Singing In The Rain*' this then descends in UK 82 style punk and the fact that they also include covers of *Special Duties* and *Disorder* show where their influences lie. Titles like '*Alcohol In Vein*', '*This System*' and, my favourite, '*Put Your Money Up Your Arse*' should tell you where this lot are coming from - straight forward, no nonsense, two-fingers-in-the-air-beer-bottle-in-hand punk rock. Think *Sensa Yuma* or *Poundflesh*. I imagine lots of studs in jackets and mohawks held up with superglue. Two Euros plus something for postage from: Dimitris Gorgiou, PO Box 1456, 65110-Kavalla, Greece, or check out *Alcoholic Desaster* distro who sent this to us: Antonis Ginnakakis, Irodou 5, 68100 Alex/Poli, Greece €€€

SOFAHEAD 'Pre-Marital Predicament' CD

I was always partial to a bit of *Sofa Head* and this excellent re-issue of their first two LPs ('*Pre-Marital Yodelling*' (1127 Walnut Ave) and '*What A Predicament*') should be essential listening for everyone. Forthright female-fronted melodic punk with take-no-shit-stance lyrics discussing misogyny, child abuse, small town mentality, pollution... Having morphed out of *Dan* the influence of that band is unavoidable but there's also a touch of a less madcap *Hagar The Womb* thrown in there too. Above all though what made *Sofa Head* such a consistently listenable band was their ability to blend singalong, almost saccharine, tunes and catchy choruses with tales from the side of life that will never appear in *Hello!* magazine. A bit like spiking your enemy's pretty birthday cake with arsenic. '*Come To Daddy*' sums this analogy up neatly I think. Many of these songs meant a lot to me when I was younger ('*This Town*' for example neatly sums up my feelings towards almost every place we stayed in when I was growing up) and, after a couple of recent spins, I find they still do. Classic stuff! From *Boss Tuneage* (see distro list) €€€€

SPERMBIRDS 'Common Thread' CD

Until recently **Spermbirds** were uncharted territory for me and having got right into the first album its time to see how this, their third release, is going to fare. Well, it didn't get off to the best of starts with a rap / metal crossover number. Hmm. Carries on in a very ROCK vein, you get the impression that they wouldn't have minded a bit of stadium action complete with pyrotechnics and spandex and poodle perms. Fortunately the lyrics don't go down that route so as far as I can tell there are no sacrificial virgins or mystical goblins; instead there's a theme of independence and self-determination running through the words. There's no getting away from the metal elements though, 'Stranger' has the lot: dual question and answer vocals, falsetto, widdly guitar. 'Only A Phase' is great – an angry US hardcore inspired rant about "growing up" (though they couldn't resist a bit of muso soloing!) as is 'One Chance' a nifty little youth crew number. Worth getting for those tracks alone but the rest rather depends on your tolerance for cheesy metal. **The Sex Maniacs** have definitely listened to this album! From *Boss Tuneage* (see distro list) 6666

STATE OF FEAR Discography CD

Comprised of members of **Disrupt and Deformed** **Conscience**, **State of Fear** were always going to rank highly with crust kids every where (in a totally non-hierarchical way of course!) and in their short career they did. I say short because I was surprised that they'd only released a couple of EPs and an album - it seemed like more at the time. Anyway what you get is traditional crust fare to the high standard you'd expect from a band with such credentials. Covering such staples as war, animal abuse, conformity and blind patriotism, **SoF** can hardly be accused of straying too far from the etched in stone Crust Lyrics Guide so you can be sure that while there's no surprises there's no shocks either. And they certainly have a good turn of phrase. On the subject of the wealthy they avow "Rich fucking cunts go fuck yourselves!" But my particular favourite has to be, in reference to the police "you're a fucking bastard, a brainwashed fucking dastard; I'll shed no tears when you're in your fucking casket!" Dastard! Sheer poetry! Think **Misery**, **Path Of Destruction**, **Consume** – you know the score! Sandpapered gruff vocals, metallic guitars and drumming like the sound of a Nazis head being smacked off a kerbstone. From *Profane Existence* (see distro list) 6666

STOKOE The Experiment... CD

Having never heard **Stokoe** I am not going to allow the **Leatherface** connection influence me (lets get this straight I have nothing against **Leatherface**, in fact I'd go as far as to say 'Cherry Knowle' is a minor classic, but the amount of tedious copyists they spawned requires someone with a far more forgiving heart than myself). By the second song in, my preconceptions are all blown away and I'm convinced of its own merits. **Dickie Hammond's** guitar breaks are unmistakable but the female vocals are the most notable thing here (well apart from the **Frankie Stubbs** appearances that is!). Power pop with lyrics about very little it would seem but all very pleasant on the ear if melody and harmony are your thing. One song in particular intrigued me 'Tunstall' surely no band would write a song about that shitty town in Stoke-On-Trent? A town so rubbish (where I spent much of my misspent youth) that even the local council could only find the underground toilets beneath the tower clock to stick on its promotional postcard (this is true, I own said artefact, saddy that I am). Anyway, quite what this has to do with the CD at hand I'm not sure since I've gone off on a tangent so – tuneless music from the **Leatherface** camp, no doubt it will sell in shed loads. From *Boss Tuneage* (see distro list) 6666

TV PARTY 'Nothing's Easy – 1st Demo' CD

In these days of bands seemingly partaking in some kind of sprint to get their first 7 inch pressed it's heartening to see that demos haven't quite been reduced to artefacts of a by gone age. **TV Party** play straightforward punk rock which at first I thought was a bit old-school in the **Broken Bones** / **GBH** mould but there's plenty of twists and turns as things favour a more early 80s US hardcore sound – the title track in particular is a punked-up **Minor Threat**. I'm not sure the plinky-plonk instrumental at the end of 'Have It Your Way' was strictly necessary though! There's seven tracks on here for your money and from what I can make out there's some sensible points being made. A bit slower than the stuff I tend to listen to at home but for a first demo this is okay. From: *TV Party*, 30 Totteridge Avenue, High Wycombe, Bucks, HP13 6XJ, or e-mail eddie_otoole@hotmail.com 6666

TV PARTY / VOLUNTEERS split EP

TV Party kick things off with 'Nothing's Easy' and they've sped things up a notch since they released their demo. This is much tighter and the use of military style drumming is very effective rather like drum band **Luddgang** with a hardcore racket stuck over the top! Less **GBH** more **Bickles's Cab** 'The Power of TV' era. 6666 **Volunteers** make **TV Party's** 3 tracks sound decidedly sluggish next to their 5 tracks which remind me of **I Adapt** with the occasional nod to 7 seconds. Fast, furious and angry. This is not a band afraid to voice their opinion and with lyrics about legalising heroin, cliqueness and 'Talking Shit' there's certainly no scene arse kissing going on. Good! 6666 From *Town Clock* (see distro list)

UP LATE Demo CD

Hey this is well cool! Old-fashioned done in your bedroom punk rock! Bouncy, snotty and youthful **Up Late** do the lo-fi racket that somehow manages to blend the prehistoric age of punk (i.e. Howard Devoto era **Buzzcocks**) with the obscurer ends of riot grrl and anarcho punk (say **Blood Sausage** and **Obscene Females**, respectively) with a penchant for odd lyrics. Zombies, red shoes, work and pro-lifers all feature amid biting sarcasm and general tomfoolery. As with all decent demos there's the obligatory 'bonus' track tagged on the end too which I guess is culled from a rehearsal session – sounds like they're having fun anyway! Let's have more of this... Send a quid to: *Up Late*, 25 Matlock Road, Sheffield, S6 3RQ, England or look at www.uplate.tk 6666

VARSITY DRAG 'For Crying Out Loud' CD

Well it reduced me to tears anyway. After a slew of ace releases *Boss Tuneage* lets itself down greatly with this atrocity. All you need to know can be summed up quite succinctly:
1) The claim to fame lies with being a founding member of the **Lemonheads** (like that's something to be proud of?)
2) Sample lyric "If you'll be mine...baby, its summertime" **Bleuurrgh!**
3) The second word of their name isn't emphatic enough.
I'd rather inject ketamine into my eyes. From *Boss Tuneage* (see distro list) 6666

WALTER ELF 'Die

Angst Des Tormanns Beim Elfmeter' CD

Sometimes I am such a bigot it scares me! I was quite prepared to fully hate this band simply on the grounds that they've got a silly name. Luckily I bothered to listen to the CD...and what you get is standard fare punk rock with leanings towards the poppier end of the scale. Using my rather perfunctory German language skills it would seem that lyrical themes revolve around football, drinking and having a laugh – your traditional street punk staples I guess. Musically, this is like early **Slime** though I admit that's a bit of a cop out since they're the only other German band I know in this style. Despite my general misgivings about covers, **Walter Elf** do a pretty mean version of the **Boomtown Rats**' 'I Don't Like Mondays' though their rap version of **Angry Samoans**' 'Lights Out' should be banished to a dark cupboard wearing a dunce's cap for all eternity. Overall this is an album full of catchy, enthusiastic numbers with a distinctive sound. Not usually the sort of thing I'd rush out to track down but this gets a hearty thumbs up from me! From *Boss Tuneage* (see distro list) 6666

WAR ALL THE TIME demo CD

Three fifths of **Boxed In** rope in Rob from **Kito** to roar Japanese style Dis haikus over Nordic D-beat. The temptation to use the air raid siren was obviously too strong too! All 11 tracks are taken from forthcoming splits with **The Horror**, **Fuck That** and **Jinn** so you'll be hearing a lot from this band in the near future. You'll already know if this band of veterans and their aural assault and battery is going to make it onto your stereo but even those with more tender dispositions should certainly check them out live. Contact *Flat Earth* for more info. 6666

WITCH HUNT '...As Priorities Decay' CD

Raging crusty hardcore with harsh female / male vocals veritably spewing disgust and ire at the ills of modern life. Unadulterated vehemence drips from every pore of this recording and the - intelligent lyrics take informed swipes at the slavery of work, depression, resistance, media bullshit...Weaving disarmingly melodic interludes into the brutal force of the hardcore stampede only serves to underline the importance of the message as does the fact that the tempo of songs regularly changes. That said by the time they get to 'Defest' it's obvious to see that this is a band who can hold their own within the harsher grindier quarters so they're in no danger of being pigeonholed just yet. Along with **Garmonbozia** and **Ballast**, **Witch Hunt** are a band that prove *Profane's* divining rod for punk greatness hasn't gone awry. From *Profane Existence* (see distro list) 6666

VARIOUS 'Ceol Gàidhlig Mar Sgian Nad Amhaich' EP

A quartet of oddly matched bands unified by the Gaelic language. **Oi Polloi**, outspoken defenders of neglected native languages, kick things off and I have to say this track is much better musically than some of their latter day offerings – possibly due to them being a 'proper' band again rather than a cabaret / karaoke set. So now, back to form, they treat us to a nifty little number about Palestine and its good, good, good. **Mill a h-Uile Rud** alter the tempo slightly with a walk on the poppier side of life stuffed with punk n roll asides. Then just when you thought you could take it easy, **Atomgevitter** rev things up to maximum with their cracking, crust-hrash assault. Ace! Finally **Nad Aislingean** herald the finale with the most peculiar track of the compilation – Casio keyboard, Techno-tastic backdrop topped off with **Enya** style warbling. I kid you not! To be honest I think I'd need a shed load of horse tranquilizers to appreciate the 'merits' of this cheesy dance track but there can certainly be little complaint about the diversity of bands! Interesting stuff and a rare chance to appreciate the use of the Gaelic tongue within the punk scene. 6666 From: *Problem Records*, Pillars, Strathmiglo Road, Falkland, Fife, KY15 7AD, Scotland

WHOLE IN THE HEAD demo CD

Showing that it's not just the US who can produce supergroups of international renown, members of **Chineapple Punx**, **Parade of Enemies**, **Haywire** and **No Substance** lead **Whole In The Head** towards world dominion. Giving the Dis- generator a mighty spin they deliver nine tracks of death, destruction and despair – 'The Sum Of Total Global Accomplishment' must take the trophy for Dis genius by having less words in the song than in its title but still getting the message across! And yet the black flag of anarcho punk is never out of sight with a lyrical boot up the arse also being employed to the monarchy, politicians, nazis and animal abusers. Yay! With 'The House That Bled To Death' appropriating it's name from a tacky (but good!) Hammer Horror film I was relieved to find this wasn't **WTH's** tribute to metal but an early era **Conflict**-esque rager. This demo reminds me a lot of **Anti System's** 'No Laughing Matter' LP with the doomier crust guitar tricks of Sweden's finest thrown in for good measure. Proper good stuff – get this and enjoy! <http://www.myspace.com/wholeinthehead> 6666

X'YOUTH OF STRENGTHx 'Shouting For A Better Tomorrow' EP

This long lost edge classic of early Boston youth crew features X-ed up hands, gang choruses, tributes to their bro's and enough anti sex and drugs propaganda to keep any **SSD** fan fingerpointing and moshing their Nike trainers off all night. Like any 'long lost' recordings it's a touch like bootlegging the **Alone In The Crowd** gig from the room next door on a Walkman. Sounds a lot like **Uniform Approach** and careful listeners might notice that it's Boston, Uincs not Boston, Mass. so I expect if it was long lost it's more likely to mean someone misplaced it in the *Indian Queen* totebags for half an hour in December 2005! No address, use a bit of initiative and you'll find it. 6666

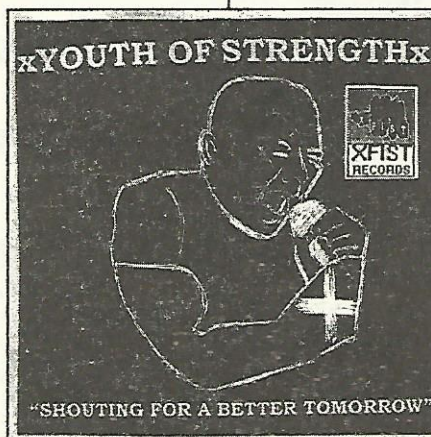
ZEEB? 'MockCockSpocks hockRock' CD

How I love wacky, comedy punk! My, from **Spizz Energi**, through the **Toy Dolls** to the greatness of **Barse 77** I have never failed to crack my ribs at such hilarity. Ahem, enough of such sarcasm and on with the review...the name, the title, the fact that all the songs are about intergalactic meanderings doesn't bode well and that's before I'd read the promo sheet! Consider if you will the mating of **Academy 23** and **Julian Cope** covering the atrocities of the **William Shatner** LP and you're getting there. Except even **Kirk** himself drew the line at 'beatboxing'! 'I Have The

Power' they claim, except they don't and I do and where **Zeab** are concerned that power, as in the electrical plug variety, will remain permanently in the 'off' position. I bet they even speak Klingon too. From: 71 Rectory Road, Ipswich, IP2 8EQ, England 6666

ZUSCHANDEN 'If You Won't Build It' EP

With members of **Apatia No** joining forces with ex **Spinebender** this was always going to make for a fearsome release. Extreme metallic crust vocals raging amidst swathes of down-tuned guitars that somehow manages to be simultaneously melancholic and fiercely impassioned. Railing against injustice and prejudice this also speaks of battles with despair, anxiety and paranoia. This reminds me of the metallic tones of **Dios Hastio** with a chunky metal sound that distances itself from the work of the creators' previous bands. Nice cover complete with skeletal goat too! From: **Heikko Lanekker**, Zasuissr. 56, 79102 Freiburg, Germany or check www.zuschanden.de 6666



KISMET-H.C.

Kismet HC have been a fixture of UK anarcho punk for over a decade and a half. They're a band I've known for years, have played countless Punktured gigs and Leeds Punx Picnic yet strangely they've never been interviewed in this esteemed tome. So to rectify that situation let the drums roll and fanfares, erm... fare, may I present:

www.kismethc.tripod.com

www.myspace.com/kismethardcore

HEADWOUND – Introduce yourselves... who's in the band? And what do you all do outside the band? Any other punk scene activities (other bands, zines, gig organising etc) you'd like to own up to?

DAVE – Guitar, Yan-Bass, D-fekt Drums, Zanne, Vocals, D-fekt will list the bands he's in; I'm just in KHC at the mo.

DEEFEKT – Aye Up. I'm Deefekt the drummer, other punk activities, well I play in Volt-Face 80's Punk and these days that's about it, used to do a lot of Fanzines over the years *Spanner In The Works*, *Screaming For Change*, *Flash In The Pan* but money also killed them off or lack of it, used to organise lots of gigs but again having bands on the go and other commitments I passed the duties on, oh and having lots of kids really takes a lot of time up.

YAN TREE – Hi, I'm Yan (or 4real Jan) I joined Kismet HC in 2000 to play bass (13th bass player approximately!!!). I'd been going to their practices & local gigs for about 1 or 2 years as they were a local punk band. In 2000 their latest bassist, Jase, had left them, then the next 2 practices they did they didn't have a bass player so I offered & they were yeah you can play if you want trying to be mega cool about it but I could tell they needed me, ha ha ha ha. Got a full time job learning disability nurse, got a young, growing family. Ohhhh I was a guitar player in my first band(s) in Leeds 1982-1984, the Pagan Idols (influenced / sounded like UKDecay/Cult Maniax) & later 1985-1988 in Tree of Life (influenced / sounds like Chumbawamba / Gong / Hawkwind). Then from 1988 -1991 I was Yan Tree solo punk / folk singer / guitarist going round punk gigs, picnics, etc with a 12 string guitar like Danbert Nobacon...I did one or 2 gigs with him too. This was the same time as Bradfords Pete Pax. Oh I used to compile & edit a poem/art zine *Lost Dreams*...& I started putting on some gigs a while ago in Stoke. Best one being a benefit for *Close Down Hillgrove Farm* it made over £80. The few following gigs were more typical with no one turning up, having to pay the bands & PA hire from my own pocket & people not seeming to give a fuck. Also I used to be into the Animal Rights scene but family takes up a lot of the time I used to give to demos etc.

HEADWOUND – You've been together a fair while now... how did Kismet start in the first place?

DAVE – We started in Jan '89 we were friends who just drank loads together and had similar taste in music and off we went, very nasty in the early daze.

DEEFEKT – I'm an original member of Kismet HC along with Diddy Scragg, we grew out of the demise of Death Zone and Scragg did Bloodbath, we wanted to have an harder edge than the 80's sound, being very much influenced by European Hardcore BGK / Mob 47 / Zmiv /and UK acts like Generic, Electro Hippies, Concrete Sox etc, well mostly Generic basically we wanted to be Generic. I am the bastard Love child of Sned, no honest he's the spitting image of my old man.

YAN TREE – If it was anything like my first band it was probably 3 or 5 or 8 kids, bored who wanted to make a bloody noise & travel round playing blistering punk rock! Then reality probably kicked in & they realised they couldn't play for shit, everyone hated them cos they weren't one of the local cool bands on the scene so had to work through loadsa shit-talk to get where they are today (hahaha -) I really don't know the others can answer this.

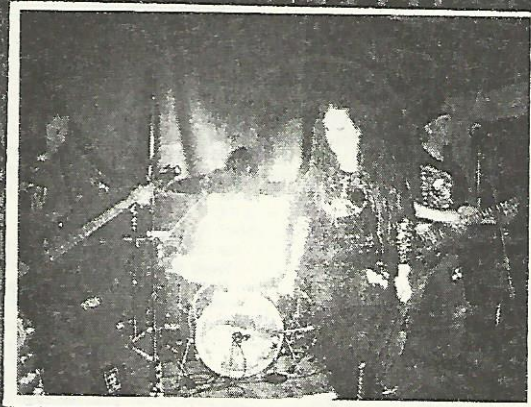
HEADWOUND – What first got each of you involved in punk? What inspires you to remain involved these days?

DAVE – I got into punk 'cos it was something I could relate to when I was growing up it was a place where I could almost be me. It's like a family, but as I always say most people became punks because they had issues/problems of some kind. What keeps me going? Wow some gigs still give me the creeps and some of the bands around are just great, that's the plus side of thing, there are a lot of negative factors that kinda make me thing wow this is shit.

DEEFEKT – Just being very young and naive in 1977, I was a Slade fan big style (Still am really). The Damned did it for me really, loved the smaller bands that released their stuff on small labels The Exits, The Jerks ('Get your woofing dog off me' Classic!) all that sort of stuff, wasn't much for the commercial bands really, although I did love the Dickies which was more my sisters influence, she was a big Boomtown Rats fan???

YAN TREE – it was the music for me, loud, fast, hard-edge, the sheer bloody distortion of a Crass chord, the intensity of buzzsaw guitar, relentless pounding drum beats, booming bass!!! & the lyrics!!! Touching me politically, socially, personally, spiritually, whereas Bee Gees Massachusetts or Bay City Rollers 'Shang a lang Lang'...didn't mean a fucking thing to me, still don't. They, the music industry puppets, played plastic pop songs for plastic people whereas punk seemed to be by & for real people & I felt real I guess. Really don't know why I'm still involved or what is inspiring these days. A lot of it is just being in the band & helping it achieve what we can together.

ZANNE – I met some old fart called Deefekt when I was 16 years old. At that time I was listening to more Goth / industrial music, obviously aware of mainstream Punk, I was interested to find out more about the underground D.I.Y scene, after having rooted through Deefekt's fine collection of oldies, the anger, speed, aggression, and general pissed of attitude appealed to me, as it would do to a 16 year old. Also good to hear quite a few female lead bands in aforementioned record collection. Became interested and went to gigs, saw a lot of really good female fronted bands, Post Regiment, La Fraction, Fleas and Lice, Submission Hold etc etc. Now at the age of 27 I feel I am more pissed off than when I was 16 and have more information / knowledge at hand to get angry about whether its political or unjust, such as Nestle corporations heavily marketing infant formula in third world countries, and I use the band as a vehicle to express the anger and pass on the information.



HEADWOUND – What influenced you musically, lyrically etc in the early days and how has that changed over time? What are the current influences on your sound, lyrics, general outlook?

DAVE – Early daze, Crass, Discharge, Rudimentary Peni, both musically and lyrically. Change is an ongoing thing and just opening my mind to other forms of music kinda helps, never want to be narrow minded when it comes to music. Nowadays, nothing really influences me that much, the others just ask for a style to be played. I'm get more out of different things like looking at trees and spiders. General outlook is kinda bleak society is looking more like a businessman's dream and less like something you want to live in. Punk wise is still has some parts that are saying no, dunna want to be American, we want to make noise from the heart.

DEEFEKT – Then I went see Crass at a local Town Hall in 1979, and the rest is history! Crass did it for me in a big way along with all the Crass bands, but I'm still happy to listen to 77-80's Punk, I just don't get the 77-Crass Peace Punk divide Punk is Punk to me, who cares about the difference you get cunts on both sides.

YAN TREE – Everything I've ever heard or read or people met or things seen or ideas expressed or dreams dreamt or impossible things achieved all these and more inspire & influence. I've written crap poetry for a long long time now which is similar to writing songs. I plagiarise, use clichés in a post-modern ironic way, steal other lyrics blatantly, etc etc. all to make up what I feel is close to my ideas for the song infused with various ideals with the information/feelings/thoughts that I have got. But without any falseness or lies or deceit or pulling any punches or anything cos that's what THEY do to mis-inform, to mystify, to confuse. Kismet HC's sound seems to evolve as each member of the band introduces their own approach to the songs but I guess the main drivers musically are Dave & Deefekt & Zanne really I just tend to play around what they bang together. Unless I have a strong idea of a possible musical direction.

HEADWOUND – Can you give us a quick run down of what you've released? Any recordings you're especially proud of and any you've got misgivings about?

DAVE – 1st split 7" with Scherzo, then, Split LP with Negative Stance, split 7" with Invazija, Solo CD-'Our Message' and our 10" 15 yr year anniversary that was late! We have a split coming out with Happy Bastards very soon working on a new LP. My fave recording to date would be 'Our message' LP apart from 'Greeting' which is crap on the LP and the 7" gee it's just a shit song. I like the CD cos it has lots of variation in it which is real good cos it's not just a boring straight H/C album.

YAN TREE – [Pagan Idols = 2 demos. Tree = 2 demos. Yan Tree = 1 demo Midnite Graffiti Love Songs. Split 7 with Upheaval from Scarborough]
Kismet HC; since 2000 - probably about 4 demo CDs, 1 full length CD (our message is of anger... ..our voices are of pain). 10" vinyl EP (15 year celebration thingy). Currently in progress split 7" with Happy Bastards (USA) who've got a LP coming out on Profane Existence records soon.



HEADWOUND – How's the Stoke scene these days... what bands, venues, zines etc would you recommend checking out? Anything else about the Potteries that you feel the world needs to know about?

DAVE – Stoke has no scene, it mainly metal kids turning up at shows, which is fine cos it still means people turn up. Something the world needs to know is that we have maybe one or two pot banks left

DEEFECT – It's ok still small, lots of Punks but mostly divided, there are loads that I don't even know, we are no longer part of the social scene really, a lot of our gigs are outta Stoke, and with having lots of Children we kinda don't do the out on the piss at the weekend stuff, lost a good venue at the Talbot, but we have a couple of venues The Glebe and the Bell and Bear, something about the Potteries? well the beauty of Stoke is it takes 20 minutes by car to get out of it, its CHAV paradise avoid if at all possible unless coming for a gig, when a good night is guaranteed.

YAN TREE – It's the home town of Discharge y'know...Following the age-old adage; if you can't say something nice why say anything at all!

HEADWOUND – What have been your best and worst experiences playing live? Any lurid tour van scandal to confess to? What would be your dream gig?

DAVE – No comment, we once raced Rectify to the 1in12

DEEFECT – Lots really good and bad, the infamous 1in12 gig where the original singer got kicked in the balls on stage and we all started fighting, still a good gig in my eyes ha ha, mostly bad PA systems fuck us up, if we can't hear, then most of the time it gets fucked, which was the case just recently at the Scumfest in London couldn't hear a thing played shite, sorry to those who expected more, we had a tour bus once where we had a piss bucket in the back and well you can guess what happened, not nice!

YAN TREE – Shitty sounding PAs is deffo one of the worst, along with band members being too pissed to play (ha ha ha). Best being asked to do an encore in Dublin (as Yan Tree, on tour with Generic & Next World) I really didn't have any more songs to do & I was so shocked that people wanted to hear MORE of me than they had to!!!! One of the best things at any gig is having tasty vegan food available! More please!!!!

ZANNE – Dream gig? It would have to be a squat gig or similar in your face audience, don't like big venues, such as the Astoria with their shitty attitude to support bands. Bands I'd like to play with would be CRUCIFIX, RUDIMENTARY PENI, NAUSEA and it's a toss up between Anti Sect and the Amebix.. Worst gigs generally involves my drunken twat of a husband thinking he can play the drums like Keith Moon but sounding more like Keith Harris and looking like Orville!!

HEADWOUND – The scene has changed almost beyond recognition in the lifespan of Kismet – what has improved, and what has gone to the dogs? Following on from that, what are your thoughts on: a) Communication in the scene - has the internet opened up new possibilities, or fucked it all up? b) The increasing collector-nerd obsession in punk, fuelled by e-bay, that sees three-figure sums change hands for vinyl.

DAVE – The more things change the more they stay the same. Internet-wise, it makes life so much easier to contact people it's with them in a matter of seconds, certainly makes you network even bigger, that is one of the good things about the UK scene really from the old days, we / people always had a good network of friends, like we knew people in one area who new people in another area and you could pass on like that. Ah I've always brought records and I've always kept em, I don't pay silly prices for records cos I'm a sad old fart who was there when they were coming out. If people want to make records priceless fine, to me a record is a memory, I can remember where I brought many of my recs from such as gigs, shops, mail order and what they give me is a memory A RECORD? ha ha gosh I'm so witty.

DEEFECT – I've said many times that the scene is fragmented because there is so much going on and that's a good thing, lots more bands lots more gigs (which is why I think we sometimes get poor turn outs, too much for people to choose from) I'm pretty much an optimist, and I think the scene is better, and I have to admit I love the Internet Punk stuff, Websites/WebZines etc etc downloads are cool, especially Internet Radio stations, Distortion to Deafness by Steve Distraught being one of the best in my eyes / ears? The Profane Existence & House of Misery shows are great too!

YAN TREE – Well there was always more talk of unity & solidarity than actually was achieved that's much the same, its much less anarcho-punk but much more diverse in a lot of ways, the internet & downloading stuff is opening up debate on what does DIY mean does it mean download everything by a band & all their hard work & time & money putting out a self-released (& recorded & own artwork, etc) doesn't get sold cos people just d/load it instead...& the band gets nothing?! Or is it sharing the message getting it out there? Well the message has been getting out there for a long time now I dunno really have to see how it all pans out I guess.

ZANNE – I think generally there are a lot more bands which is great, but this causes problems when trying to put on gigs and have a decent turn out of people, I don't think the internet is anything to hate, we should use it to our advantage and embrace it, our gigs tours record releases come from the internet connections, also its a good way of passing information to a wider audience who would not other wise listen to the music or picked up fanzines or books. As for the daft twats buying collectors punk items it's a shame they couldn't do anything better with their money, to help others maybe. It's just another market, who's fooling who?

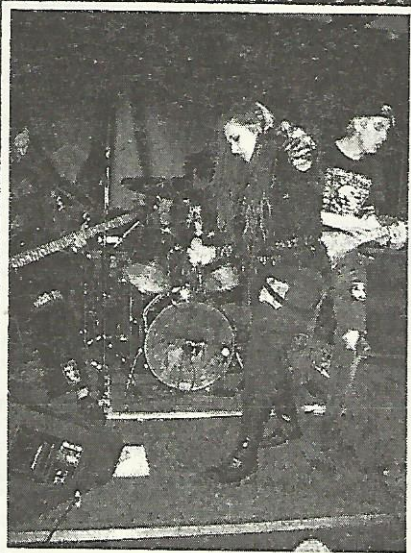
HEADWOUND – 'Mass Hysteria' and 'Thinking Man's Box' suggest you don't have a particularly high regard for the media... this is something that crops up in the punk outlook a lot, and one thing that makes me uncomfortable about this is the implication that we (the political punx) are like Roddy Piper in 'They Live' and we can somehow see through the shit where the rest of the world is some unthinking herd of human swine who can't... sure we can point out the shit about the media, but what makes you think we're immune to it?

DAVE – I think the main issue is that people just don't care, it's easy to just disregard what TV and the press shove at you daily, as long as you have ample amounts of porn, sitcoms, soaps and beer people will let anything past em, just because they have luxuries that means that they become sheep and it's eyes down and mouth shut. And those of us who shout and moan about it are freaks, crazy nutters and just not part of the plot they set out for us all to play.

DEEFECT – Like I've said before you don't have to be paranoid to see the conformity by those in power, the ad men the government the newspapers, their grip on society is scary, just look out your window and how many people have brought into the World Cup Mania? Football itself isn't an evil but the idea of everybody wearing the same thing to fit it and the mob mentality, although it's something that has always been there, its become a Global thing run by the businessmen it just blows my mind. And yes sometimes I feel that we are like the rebels in 'They Live' I don't want to glamorise what we are about, but I've always thought of Kismet HC as an alternative to the main stream alternative which is now the norm, when you see trendies who would of beaten you up for having coloured hair a few years ago sporting coloured hair and mohicans, well you have to laugh, maybe we (i.e. the Punks) achieved what we set out to do, we were saying look there's nothing wrong with dyed hair and now there isn't, and boy does it fucking feel like you've been kicked in the head? Again.

YAN TREE – Yeah I hate the media, they are just mouthpieces for the rich telling you what to think, seriously. I don't buy any newspaper. Except *Private Eye* which rips the piss outta the media, *Direct Action* (anarcho syndicalism magazine) very occasionally, or online I go to *Democracy Now* (democracynow.org) cos they tell as much of the truth, as I see it, & have bloody good interesting stuff on Zapatistas, Mumia Abu-Jamal, they have stuff on Chavez & anti WTO stuff & up to the minute reports from Iraq. When was the last time you saw anything from Iraq apart from another car-bomb killed 2 American soldiers... what about the people of Iraq living under US & UK occupation. Oh, were not immune to it their shit filters through sometimes & we get to believe what they want us to believe, not what we can suss out / opinionize about when presented with most of the known facts & given space to make our own minds up. I don't like people telling me how I should think basically. Its like you can lead a horse to water but you cant make it drink really, I've been on countless anti McDonuts demos, animal rights stalls leafletting & all you hear is, oh I don't want to look/think about that (i.e. an animals death) because it would upset me too much. Yeah, I got upset, I got more & more upset then I got angry, very fucking angry, even smashing windows, wrecking stuff didn't appease my anger but I turned vegan, I made a stand against the abhorrence that is treated as normal & I'm stood in a street trying to help you open your eyes to the horrors of reality! Like the *Matrix* take the red or blue pill, its your choice (but the animals still don't have a choice or a voice, etc etc etc).

ZANNE - It's obvious we don't hold any love for the media, and people still believe what they read. I know that there are a lot of people who see through the media bullshit, and not just the Anarcho punks, but I think we are a similar type of person. A person that will question things and stand up for what they believe. We perhaps feel we are in the minority. What I'm trying to say is we can't expect everybody to have the same mindset. The way media forces itself into peoples lives, it obvious that some people would not have the resilience to resist it and wouldn't want to, which is their choice.



HEADWOUND – Okay, you're a punk band with forthright politics... but do really think things are ever going to improve? Do you look around you and see a society just waiting to blossom into utopia once we get rid of those irksome capitalists? Or do you see a mass of moronic zombies, unable to tear themselves away from the soaps long enough to notice that their country has turned into Airstrip One? Is there a better world round the corner if we fight for it, or are we just pissing in the wind, play-acting revolutionaries until they round us up in cattle trucks? Discuss...

DAVE – It kind of ties into my last answer, but change is never gonna happen, until we can convince the public otherwise. And as soon as the Anarchy word is mentioned then people get all err, that just means fighting and killing. When that to me is so far from the truth, let's face it, if society

could change to a better way, then things wouldn't be all that different, we'd still need doctors, communication, transport etc. The only real difference would be those in power will have to be part of what we are and not just giving the orders that cost people money and life itself.

DEEFECT – Its back to the being an alternative, the D.I.Y ethic, which should include food/clothes/ etc etc can we change things? can we fuck as like, buy we can improve what we've got, such as doing benefit gigs, its a small thing but better than nothing, and making our own music that isn't copyrighted by the businessmen, that for me is what I'm about, there is only so much you can do, and of course don't forget we are a small nation that is in the pocket of America, but we have the choice not to buy their products not to conform to their ideas. Yes we are an airstrip but doesn't that just make you more determined not to be part of it.

YAN TREE – We are not revolutionaries, if we were we would use whatever means necessary to kill those in power & try & liberate & wake up the populace into revolution (ha ha ha what a joke 'Bloody Revolutions' anyone?!). I am against the democracy we have in the UK because it's a lie; its not true democracy as far as I can tell its party politics. The animal rights activists/movement has created much havoc, fear & change in those with power & money & influence (& usually jobs that cause suffering on genocidal levels be it vivisection, polluting multinationals or drug companies) they are scared cos real people like you & me have shown them we are prepared to close down those hell-holes that they legitimise with their laws, that they guard with their police that they cant protect with all their power, money & influence. Yes, we gotta fight for our right to party! Beastie Boys!!!



HEADWOUND – Your top three songs of all time, and why...

DAVE – *Active Minds*, '*Blind Acceptance*' because it still stands up today and it reminds me of the 1st time I met Set at the *Manhattan* in Bradford. *Damned*, '*13th floor vendetta*', because they are one of my all time fave bands and I just love the way the *Damned* do good songs with two chords and still make it sound complex. *Royksopp*, '*Remind me*', I just love the vid to it. There are shit loads of others I love in lots of genres but that's life.

DEEFECT – '*Teenage Time Killer*'- *Rudimentary Peni*, I can't explain the feeling I got from this, it was like I finally found that inner rage that I needed to align myself with, it helped me through a lot of despondent times. It's difficult to pick other songs, because again different songs work for different moods, I know that I'm walking backwards for *Christmas* by *Spike Milligan* it's an all time favourite of mine, and one that I have requested at my funeral whilst the coffin is descending into the flames. None of that religious bollocks.

YAN TREE – '*Gotta Getaway*' *SLF* just cos I was a teenager & needed to move outta home & live life!!!!. This *Mortal Coil* '*Song to the Siren*', its soooo haunting, I heard this & have forever been captivated by it I heard the original on a *John Peel* (rip) CD & its bloody good too! '*Witchhunt*' *The Mob*. *The Mob* have been the guiding principle throughout my life since I first heard them...on a par with *Joy Division* for stirring up those dark undercurrents of pure emotion.

ZANNE - FUCK! I like so many, and it changes so here goes.... '*Shadow of Love*' by *The Damned*.....the song '*Kill*' from the *SNUFF EP* by *Y Lost Trios Paranoiacs* (I think that's how you spell it) 1st Track off the *Crucifix* (USA) LP

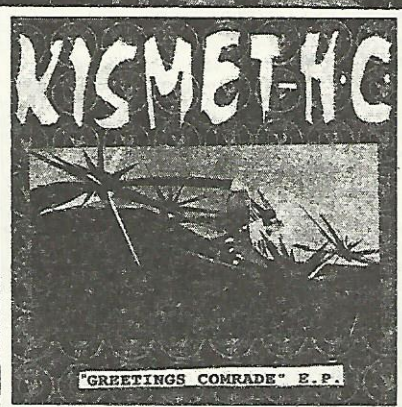
HEADWOUND – And on a similar note, give us one book and one film you think everyone should experience, and why?

DAVE – Film, *Highlander*, cos it still makes me cry and it has big swords in it??? Book, *Terry Pratchett*, '*Small Gods*' cos it's a good funny read that tackles religion in an honest way....???

DEEFECT – Well the aforementioned *'They Live'* is always a good film to watch, I think if you swapped Aliens for the Global governing bodies you wouldn't be far off, and the fact that we as the masses are looked upon as cattle isn't far off. Books just read Francis Bacon and Whistler's biogs, make your drunk episodes look like kindergarten, just finished Diggle's *Buzzcocks* book, great for reading on the shitter! most Punk book glorify 77-80's and then dismiss the rest to present day, which pisses me off no end.

YAN TREE – Book: *'The Dispossessed'* Ursula K Le Guin an anarchist dystopian story set on the moon after an earthly revolution. Classic literature to guide / inspire budding anarchists on their travels through the galaxy. Film: my fave has to be *Bladerunner* Ridley Scott, based on a story by Philip K Dick (*Do Androids Dream of Electric Sheep*) check out his other books. Just a good narrative & stunning visuals.

ZANNE – Book: *'Milk of Human Kindness (defending breastfeeding from the global market & AIDS industry)'* by Solveig Francis, Selma James, Phoebe Jones Schellenberg, Nina Lopez-Jones. Film: *Lift to the Scaffold* an art house film which I saw when I was drunk and don't remember who it was by.. any ideas?



HEADWOUND – What plans do you have for the future? What can we expect from the new recording? And I hear you're off to Czech – can you tell us a bit about that expedition?

DAVE – We have a split 7" coming out soon with Happy Bastards, and working on a new LP some stuff already recorded. Yeah Czech should be fun it's our 1st time in Europe as a band, just doing 3 dates.

DEEFECT – Czech just a handful of dates because Zanne will be four months pregnant, it's a new experience for Kismet HC because we haven't had the opportunity or the money to do this before, we've had lots of offers, but again we work on a shoestring, very rarely charge more than petrol money and just hope things come along, I expect to have a great time, got to keep off the ale till we play which is a big boo hoo, but should be worth it.

YAN TREE – Looking forward to it, always wanted to go to Czech Republic, visit Prague etc, how romantic....We are wanting to practice loadsa new songs for a future LP or CD or whatever

ZANNE – Czech was great suffered three smelly bastards for four days, enjoyed it a lot, the outside gig was new to us and a great experience, the closeness of the second night was intense, hot and sticky just the way we like it, central Prague was good but would have liked to have been closer to the crowd to feed off their energy. The people were extremely friendly and hospitable, would LOVE to go back after the birth of my next baby.

HEADWOUND – Anything else to add... pearls of wisdom, shit jokes or shameless self-publicity?

DAVE – Thanks for the interview. Wisdom, mmm... when its hot flick cold water on your face before retiring for the night you should sleep thru quite well. Jokes, I'm just not funny. Publicity, we still have the 10" so please buy one so we can afford more time in the studio to record new songs. Thanks Dave/KHC

DEEFECT – Not really I think I've said enough as it is thanks for the interview! LOVE PEACE RESPECT EQUALITY

YAN TREE – Rachel you are a star, thanx for the i/view!!! Can we play Leeds again sometime, cos its my hometown & I hardly ever see my folks & it'd be a good excuse to call on them, cheers matey xxxxxxx (oh, I can do DVD-Rs of various Kismet gigs contact us at our address (email) for details, ta!)

NEWS, GOSSIP, RUMOUR & SHITE

✗ There's a great new ska night in Leeds called *Moonstomp*... the emphasis is on proper ska, rocksteady, Trojan, skinhead reggae and dub, and they've done nights at a few venues, like *The Reform* and *The Chemic*. Top combination for a night out, though I've so far got a 100% record of being a drunken shambles every time I go...

✗ Honourable mention to Baltimore HC band *Hell To Pay* for their merch – knickers bearing the legend "Hell to pay...this hole full...try round back", and my personal favourite – a baseball bat emblazoned with "I club emo kids"... music's bloody good as well – investigate them at <http://thehatedfew.com>

✗ Things are busy with *Peter Bower Records*. There's a new CD subsidiary label called *Go Down Fighting*, that has recent full-lengths by *The Mingers*, *Pilger* and *Swellbellys* for a start. Then there's the following upcoming / recently released vinyl – *Fucked Up 'Triumph Of Life' 7"*, *Swellbellys / Vendetta split 7"*, *Sunpower LP* and a *Spermbirds* tribute 7"... find the address elsewhere and buy stuff.

✗ There's been a lot of punk rock RIP's recently... Randy 'Biscuit' Turner of *Big Boys*, Al from *Eyes Of Hate*, Pig Champion of *Poison Idea*, Johnny Sinister formerly of *Assert*... all passed away in the last year. Crack open a beer for them...

✗ Pioneers of US Oi! *Iron Cross* are recording again... get in!!! Sab Grey has been exploring more acoustic territories with his *Royal Americans* project (well worth checking out incidentally), but has put his old band together featuring members of *Straight Laced* and *Hudson Falcons*... Should be good...

✗ *Headwound* favourites *Contempt* have a new singer, and a new 5-track EP called *'Fanatic'* should be out by the time you read this. See www.contemptuk.com

✗ London anarcho-punk *Active Slaughter* changed their minds about splitting up and are now back with their original line-up...playing a SHAC benefit near you soon! www.activeslaughter.co.uk for more details

✗ Daft sods from Plymouth, *Bus Station Loonies* are recording again soon, and look set to be touring as well. Haven't heard much from this lot in a while, so it should be good... www.bus.station.loonies.00band.com/ for more details

✗ It seemed like US streetpunks *Cranked Up* might have split up. Bad news, as they played great music with some really intelligent lyrics...Then they "got bored" and reformed. Phew!

✗ *Alehammer* are a new crust-metal band with a members-of list that takes in the likes of *Extinction of Mankind*, *Doom*, *Impulse Manslaughter* and *Helikrusher*. They're recording at the *1In 12* soon, and in the meantime, check <http://www.myspace.com/98219938>

✗ On a related theme, *Extinction Of Mankind* have just put out their 3rd LP, called *'Northern Scum'* Check www.extinctionofmankind.com or *Profane Existence* for details.

✗ *Know Your Product* distro and the guy who does *Beat Motel* fanzine have started a punk record shop in Ipswich, also called *Know Your Product*. Always good to see this sort of thing, and we wish them best of luck with it. More info from www.knowyourproduct.net, and if you're in the area, the address is 13 Eagle Street, Ipswich, Suffolk, IP4 1JA

✗ Been and gone by the time you read this, but *Brigada Flores Magon* are headlining a gig in Dublin on 30th September celebrating the 70th anniversary of the Battle of Cable Street. Also playing are *Runnin' Riot*, and Roddy Moreno is DJ-ing. Revenue dictates that I won't be there, but I bet it'll be a great night – console yourself by buying the *Brigada* albums because they're amazing...

✗ Some people of a certain goose-stepping political persuasion like to perpetuate the myth that anarchists are all scrawny wimps. Now obviously I could cite endless evidence to the contrary, but if you know anyone who needs convincing, tell them to look up Jeff Monson on t'internet. Not only is he a leading figure in competitive Mixed Martial Arts (i.e. absolutely hard as fucking nails) he's also a very articulate advocate of class-struggle anarchism. Interesting bloke.

✗ *Beautiful Life Records*, the label which released *Belligerent Declaration's* debut album, have recently agreed to release *Blackpool/Preston* funk/metal/soul/electronica band *Garland Green's* new album. Tunes can be heard on www.myspace.com/garlandgreen1.

✗ Members of Hull's *Gobble & The Cocks* have an experimental side-project called *SOFA*. Dunno what they're like, but they're playing *The Fenton* on 23rd November...

✗ Get in touch with the very good southCoast band *No Substance* because they've just done a CDR with 7 new songs on it, and its very good. A quid or so to: PO Box 1398, Southampton, SO16 9WX, England ought to get you a copy I reckon.

✗ Swedish punk *Flyktplan* were also giving away some pretty damn good 10 track demos on their recent UK tour... for more details, check out www.myspace.com/flyktplan.

✗ The *'Same Shit...Different Day'* six-way split EP mentioned in the *Whole In The Head* interview is out now, with tracks from *Haywire*, *Crash The Pose*, *Pilger*, *Whole In The Head*, *No Substance* and *Constant State Of Terror*. Get in touch with *WITH* for details...

✗ New recordings are apparently due from *Bottlejob*, with a second album on the cards. Check www.bottlejob.co.uk



MY FUCKIN' RULES...

It's the done thing in punk zines to piously exhort that "no sexist, racist or homophobic material shall be reviewed herein!"... but really, how many zines ever get anything dodgy sent to them anyway? I know I could count on one hand the amount of dubious things I've been sent ever. Anyway, I'm happy to review anything you send, no matter what opinions you express – but bear in mind that if it is dodgy, I'll rip you to shreds. Aside from that, you know the score... whingy emo crap, wannabe rock-stars, pseudo-major-labels etc might as well not bother because I'll just take the piss out of you as well. Anything you send gets its fair appraisal and you get a copy of the zine in return (though judging by recent form, you might have to wait a while...). I hog all the good stuff – the decent streetpunk, Oi!, ska and classic HC – and let Rachel deal with all the grindy, crusty, dis-crap because it bores me to tears.

Bands – ever wanted to sell more records? Then here's a radical idea... how about putting an address on your releases? You know, an address... like the location of a building where people can send you money, so you can send them a copy of your release in return. Not just an e-mail address, or a website, or the even more alarming recent development of just putting a mobile phone number on your demo CD. Come on people – it's not hard, and the record-buying public might be just that bit more inclined to want what you're offering if they don't have to waste their time e-mailing you for an address first.

♫♫♫♫♫ can be equated to **The Oppressed** playing with a free bar, whilst ♫♫ can be taken as, say, **Funeral For A Friend** demo tapes... in other words the standard utterly subjective spectrum of greatness-to-shitiness...

The observant among you might note that I've been dishing out top marks with gleeful abandon this issue... the reason for that is quite simply that we got sent a lot of stuff that was really fucking good. I haven't gone soft though, so I hope you emo kids don't star thinking I might go easy on you now... the rules still apply!

WHAT ELSE HAVE I BEEN LISTENING TO LATELY???

As well as the following reviews, these bands are currently keeping the punk rock flame burning in my ears (does that make any sense? No not really...). Just so you have some idea of where my musical tastes lie...

The Bruisers, Stage Bottles, Runnin' Riot, Wisdom In Chains, The Templars, Whisky Priests, 86 Mentality, Beggars, No Good Heroes, Liberty, Street Troopers, Barricade, 4 Skins, Red Union, New Model Army, Anthrax, Wolfe Tones, The Magnificent, Newtown Neurotics, Tottenham AK47s, The Observers, Gut Instinct, Born/Dead, Johnny Cash, Red London, SFA, Opicio K-95, Bonecrusher, Nailed Down, APA, Angelic Upstarts, Madball, Tilt, Attitude Adjustment, Anti-Heroes, Oi Polloi, the Romper Stomper soundtrack, Contempt, Slapshot, Dragon Force (hilarious!), Mischief Brew, Brigada Flores Magon, Skint, No Hope For The Kids, Tower Blocks, The Freeze, Los Fastidios, Iron Cross, Youngang, Inspector 7, Bolchoi, Bread & Roses, Mucky Pup, Cocksparrer, Oxymeron, early Metallica, Scrapy, RDF, Non Servium, Negative Approach, United Front, Rum Runners, Hub City Stompers, Rough Kutz

AARON BEATUP 'Gratitude' demo CD

Oh no... We had **The Edger**, we had **MC Positive Bastard**, now from the wilds of Thirsk, we have the former singer of **Homebrew** and **The Write Offs** doing the one-man punk-hip-hop thing... Now, as I've spelt out in fairly scatological terms before, me and rap don't get on... Yeah, I have respect for some of it's more socially aware protagonists, but the music chronically grates on me, and I'm really not best placed to pass comment on this. Okay then, I'll look for the good points – there's an admirable DIY ethos and some obviously compassionate social commentary... which is better than some tosser babbling on about "shooting ho's in da ghetto" or whatever... Some nicely chosen samples as well. Basically, imagine if **Immortal Technique** was actually a web-toed Yorkshire sheep-farmer... Aside from that, you may as well be asking for my opinions on medieval lute ballads. Mind you, we are talking about someone who had a key role in the Thirsk wrestling phenomenon... maybe getting filmed being repeatedly smacked about with items of furniture has turned Aaron from the righteous path of punk – I dunno... Basically, I detest rap, and I think I've done a valiant job of reigning in my latent nastiness here. From: **Thirsk First**, PO Box 132, Thirsk, YO7 1WR, England ♫♫

A DEATH IN THE FAMILY 'This Microscopic War' CD

Ex-members of **Fast Times** and the ever-reliable **H-Block 101**... surely this Aussie lot must have something going for them? Okay, it's predictably compared to **Husker Du**, **Hot Water Music** and **Leatherface** in the press release, which points straight to utter mediocrity. Actually it's not that bad – a lesson in why you should ignore press releases I suppose. Musically it's laid back stuff (and I guess the influences cited aren't too far off the mark), but it's saved by decent vocals that are somewhere between **Feargal Sharkey** singing **Vanilla Pod** songs and the bloke from **Midnight Oil** if he smoked too many **Regal**... not bad, and I reckon if you stuck enough beer and sulphate in them you'd have a decent band. As it is, it's likeable enough background music, but there's not enough raw bollocks there to keep me interested. Buy some **H-Block 101** instead... From **Newest Industry** (see distro list) ♫♫♫

AIRBOMB 'PnuK' CD

People have been sainting this band for years and I've never heard a single track by them, so this was a nice surprise... About thirty seconds into the first track 'One Of The Family', and I'm convinced this is **Contempt's** glory days reborn. Doesn't stay that way though, as they seem to vary the sound with each track... at heart, they're basically solid tuneful UK punk, sometimes going more pop-punk, sometimes a bit more gritty. But it avoids the pitfall of UK82-plod and keeps up the anthems all the way through, although I think a couple of tracks could have been chopped out. Still when they crank out the singalong stuff, they're fucking good. If bands like **Sensa Yuma** do it for you, get this – and I bet they're a cracking live act given a decent crowd... Why have I missed this band for so long? Info from: **Airbomb**, PO Box 2335, Romford, Essex, RM7 9AW, England, or check www.airbomb.me.uk ♫♫♫

ARGIES 'Al Limite De Las Utopias' CD

My experiences of South American punk have been coloured largely by the influence of Jane and Simon of **Proof Distro**, who have furnished Rachel with an apparently never-ending stream of anarcho-HC-grind-crust type stuff. Some of it has been good, I have to say – but on that basis, I was expecting something raw and irate from this lot. Luckily I was wrong... **Argies** have been around for twenty years or something, but this is the first thing I've heard. They're from Argentina (hence the name, duh...) and play classic tuneful punk with an almost late seventies feel, but throw in odd diversions into ska. It's all sung in Spanish, so my monolingualism lets me down again as far lyrics go, but I'm sure

they're good. Musically, it'd go down well with fans of bands like **Los Fastidios**, **Red Union** etc, but with a slightly more 'vintage' feel, although I can't really pin down any straight comparisons. It's all good stuff anyway, and they even manage the surely near-impossible feat of doing a decent **Talking Heads** cover! From **Fire & Flames** (see distro list) ♫♫♫♫

THE BAYONETS demo CD

"Don't forget all those who gave their lives for liberty sixty years ago"... the first track on this CD 'Never Forget' is real hand-on-heart stirring stuff. **The Bayonets** are from Serbia, and play tuneful streetpunk with a heavy early UK punk influence – see the interview elsewhere for more. The vocals are sung in English and carry a distinctive accent... not too sure what they sing about most of the time, and they say they don't see themselves as a political band, but they're up-front about their anti-fascism, which is good enough for me. The songs are catchy as hell, especially 'Our Fight' which has a storming chorus. This isn't perfect, but I have the feeling that there might be some very impressive stuff to come from this band in the future – there's a full-length release due out on **Siempre Contra Records** soon – see www.siemprecontra.de for details. One to keep an eye on. See the interview for contact details ♫♫♫♫

BEHIND ENEMY LINES 'Know Your Enemy' CD

This has been around for a while now, but I think **Profane** have only recently issued this CD version – anyway, being ex-**Aus Rotten**, and sounding very similar, this was always going to be popular among the dreads-and-bullet-belts contingent. Musically, it doesn't stray far from the **Misery / Extinction Of Mankind** template of crust, but lyrically it's fucking impressive. There's no revelations in the agenda they're pushing – it's really the same ideas most peace-punk / crust bands go on about, but they're so well-executed it really makes you sit up and take notice. Musically, I can take it or leave it, but the words elevate it way above the morass of production-line crust nonsense... if Chomsky had home-made @narchy tattoos and a Doom patch on his combat jacket, this would be his favourite band. From **Profane Existence** (see distro list) ♫♫♫♫

BLACK COUGAR SHOCK UNIT 'Godzilla

Tripwire' CD

The Japanese woodblock artwork will certainly appeal to the fashioncore kids with full-sleeve student loan tattoos... the last CD I heard by this lot left me a bit unsure as to whether it was okay or wank, and I settled somewhere in between, and never listened to it again. It's a similar story this time round. The lyrics are about bugger-all and the song titles include such gems as 'We Don't Have A Nail Big Enough To Hang Peter Lorre' which doesn't bode well... the music has its moments to be fair, but I'm left thinking this is half way between **Helmet** and the sort of indie artists who play in 'Battle Of The Bands'



competitions. Too far from my sphere to have any direct comparisons, although I'm sure they're probably meant to sound a bit like [insert name of band on No Idea] crossed with [optimistically insert name of legendary HC band]. Sure as fuck doesn't sound like **Poison Idea** or the **Kennedys**, as the press-release would have us believe. Bland in every conceivable way. From **Newest Industry** (see distro list) ♫♫

BLACK TAX / HEROIC DOSES split CD

I was expecting pop-punk for some reason – perhaps the fact that the sleeve is all bright colours. The illustration is really well done, and the melting faces and beast-headed toddlers should have told me it wouldn't be another saccharine-fest... Anyway, two London bands I've not encountered before so... **Black Tax** are okay... fast punk with frantic, almost pained sounding multi-vocals, and not a million miles away from **No Substance**, but a bit indecisive when it comes to what speed they want to play at. The songs are short and to-the-point, with some decent lyrics, and while it's nowt amazing, I'd certainly be interested to hear what they come up with in future. They do four of their own and cover a **Heroic Doses** song, which is a little more melodic. **Heroic Doses** themselves follow. Again, the music is competent punk rock, with the multi-vocalled thing going on again, although more sung than shrieked this time, and far more tuneful. They rather charitably compare themselves to **Naked Raygun**, and while that might be stretching it, there's a strong American feel to this... I think the main influence has to be bands like **Avail** but I can even hear some **Biafra** touches to the vocals. There's some good lyrics in here as well, and they wind up with a more laid-back acoustic-led **Black Tax** cover as well. Not what I was expecting, but both bands I'd definitely check out again. Look at www.hollowsoulrecords.co.uk for more info... ♫♫♫♫ and ♫♫♫♫ respectively

BOTTLE JOB 'You And Whose Army' CD

Best new Oi! band in England for ages, and three quarters of them are Iberians... says it all doesn't it? Anyway, after their demo CD, this full-length continues in the same vein – well half of it is songs from the demo actually. Its first-rate singalong mid-paced streetpunk, with a solid dose of proletarian bile. Comparisons? I don't know – maybe like **The Ejected** covering

Short 'n' Curly songs? Pretty fucking good to be honest... There's songs like 'Stand Together' where you're itching for it to kick in a bit more, but then they throw some real anthems at you as well, like 'You're Gonna Lose' and 'Our History'... some lyrical gems in there as well, and they even chuck in a video track of them posing... Good new UK Oi! is like rocking-horse shit these days, and **Bottle Job** (along with a couple of others like **United Front**) are among the few who do it well. Great stuff. See www.bottlejob.co.uk for more details. 🍻🍻🍻

THE COOTERS 'Punk Metal' CD

Those two words usually evoke a shudder... Punk is always a good thing, metal is quite capable of being good as well. But put the two together and you often end up with disaster... anyone remember **English Dogs** at their inadvertently hilarious wannabe-Metallica nadir? Or the pure crap that bands like **Legion Of Parasites**, **Sacrilege** etc turned into when they jumped on the **Metal Hammer** bandwagon? I can understand why some people detest this combination, especially if you're mid-30s or older and don't have the kind of rose-tinted recollections I have of the mullet-and-satan days of the late 80s... Back to the review - I have to say **Profane** are confounding anyone who wants to pigeon-hole them as a label... this is hardly the utility-crust they're often associated with, and it's a nice surprise. There's some metal influences in the guitar here and there, and a few amusing sleaze-rock moments, but equally a lot of it seems to take its cue from the likes of **Varukers**. So picture the following **Blues Brothers**-like scenario... **GBH** are marooned in a bar in Alabama, full of bloodthirsty rednecks eager to lynch some commie punks... someone has the idea of trying to play like **Lynyrd Skynyrd** to appease their hostile audience... what they come up with sounds like **The Cooters**, and by playing a song called 'The Redneck Slut From Hell', they win over the crowd and live to rock another day... Maybe... This is okay - they can certainly play, and it has some cracking songs, but it wanders off course occasionally, like the abysmal whiny vocals on 'Kill Them With Kindness'... but when they stick to the punk-plus-rock template, it's not bad at all. Incidentally features ex-Pissed personnel if that sways your opinion. From **Profane Existence** (see distro list) 🍻🍻🍻

DISRESPECT 'Wartorn' EP

In a world saturated with political bands doing the m/f dual vocals trick, what's the next obvious step... get three singers! Sounds like a recipe for a mess, but **Disrespect**, despite the name and cover artwork, aren't the tired old Dis-cliché you might have been expecting, and this EP sees them still proudly flying the flag for traditional punk rock. Musically, as before, it's US anarcho-punk with a generous dose of UK82... Say, **Final Conflict** and **Resist** meets **Anti Pasti** and **One Way System** - but with three singers... Religion, cops and war get it in the neck this time round, not topics that are exactly under-discussed in the anarcho scene, and the lyrics don't offer much in the way of blinding new revelations, although I'm pleased to see that 'Wicked Men' slates the bible and koran in equal measure... funny how many people are happy to criticise fundamentalist christianity, but are curiously silent on its muslim counterpart, lest they get accused of racism - listen, shit is shit whoever comes out with it! **Disrespect** are hardly revolutionising punk rock, but I'm happy that bands like this are still around... Fuck-off big Mohicans, gallons of cider and the kind of two-fingers righteous anger that would scare the living shit out of the fashioncore sheep. From **Profane Existence** (see distro list) 🍻🍻🍻

DISRESPECT 2004 Recordings' CD

I was a bit indifferent to this lot when I heard their first EP, but I have to admit I've warmed to them since then... this CD contains their first two seven-inch releases and some 'bonus' filler material in the form of **Abrasive Wheels**, **L7** and **Turbo Negro** covers. What I said about the more recent 'Wartorn' EP applies equally here... three singers belling out political rants with music like **Aus Rotten** playing **Mau Maus** covers. The ex-members credentials take in people like **Pissed**, **Misery**, **Destroy** etc, so as you can guess its musically proficient. Lyrically, its not much you haven't heard before, although thumbs-up for the anti-rapist song that avoids the wishy-washy liberal crap and advocates a far more effective answer (hey - any Oi! band would be proud of the sentiments!)... I'm still a bit uncomfortable with the idea that it has to be the woman singer who does the rape song... heart's in the right place, but it seems like making it into exclusively a 'wimmin's issue', which let's face it, it isn't... For being a compilation of different recordings, this hangs together convincingly as a full-length release, and while it breaks no new ground, it's all decent enough stuff, though I think the new EP is a bit better. It'll be interesting to see what **Disrespect** come up with when they do a 'proper' album... From **Profane Existence** (see distro list) 🍻🍻🍻

DUCKSTAB 'Songs 13-17' CD

Duckstab's ex-members-of list includes bands like **CDS**, **Broken Access**, **The Devils**, **Indicator** etc... which might not mean a massive amount to you if you're reading this from the other side of the world, but in local terms, it gives a fairly good idea of what they're going to sound like. Deranged shrieking with thrashy warp-factor-ten aural battering instead of music... not doing it for me I'm afraid, but the lyrics and accompanying explanations provide an interesting distraction to the abomination coming out of my speakers. They're probably great live (especially on the strength of previous bands), but due to my recent semi-reclusive level of gig attendance, I've unbelievably managed to miss them thus far... There's no way this infernal racket is going near my CD player again, but I'll probably enjoy them live at some point. No address, look at www.myspace.com/duckstab instead. 🍻🍻

(PS - I saw them twice after writing this, and they are good live...)

EASTFIELD 'Express Train To Doomsville' CD

...in which we see the return of some old personnel and a fourth full-length album, which by their own confession, is in a very similar vein to previous output. If you've encountered them at any point in their ten years of active service, you'll know what this entails - bouncy tuneful punk rock with brilliantly eccentric lyrics, and a somewhat peculiar fetish for all things locomotive... Musically, you might call it pop-punk, but with all the horrors that term conjures up, it'd be unfair. Maybe if you imagine **WORM** lurking round a deserted train yard at night. Or perhaps **Blyth Power** if they smiled more and you didn't need a history degree to get their jokes. You either love **Eastfield** or hate them I reckon. I fall into the former camp already. Song of the album has to be 'It's Gotta Be A Record Breaker', a hilarious anti-fascist anthem revelling in the deaths of the McWhirter twins (yes - **Norris McWhirter** was a dyed-in-the-wool fascist... admit it, you always knew he looked like a wrong 'un'). From **Eastfield**, PO Box 7804, Birmingham, B13 8AS, England or look at www.eastfieldrailpunk.co.uk 🍻🍻🍻

FIGHTING CHANCE 'Terror Hate Fear' CD

This lot have been consistently good so far, doing that HC-meets-Oi! thing with a dose of common sense... This is their third full-length and they've taken on more of a HC vibe, the inclusion of a **Slapshot** cover gives you a hint at that... the re-recording of one of their earlier songs, 'City Of The Dead' really underlines how much tighter they sound. Its too intense in parts to call it straightforward 'streetpunk' and too tuneful to fall into the NYHC bracket, and since they were last calling themselves 'working class street rock 'n' roll', that seems as good a description for them as anything. Some tidy guitar parts in there too. They're still fighting the good fight lyrically, although the words seem a bit more considered than the older stuff (but I still have a soft spot for lines like 'Fuck off nazi scum, fuck your coward's pride'...). Since I've been sainting them since I first heard them, I'm sure you can probably guess the angle they come from - fuck-you attitude, working-class pride, and healthy leftist antifascist sentiments abound... It's a step up from their last album 'Sacrifice & Struggle', but to be honest you can't go wrong with any of their releases. Inconveniently **Fighting Chance** have now split up though, but most of them are now in **Spit On Your Grave**... more on that subject elsewhere... From: **Workers United Records**, 822 Guilford Avenue #181, Baltimore, MD21202, USA 🍻🍻🍻🍻

FORMER CELL MATES 'Hustle' CD

The hyperbolic excesses of the label press release are a never-ending source of amusement to me... fair enough, if you run a label, you have an obligation to push your bands... but to compare **Former Cell Mates** to **Motorhead**, **Mudhoney**, **Thin Lizzy** and **Turbonegro** isn't 'promoting' them, its cynical misrepresentation, and frankly its leading appreciators of said bands up the musical garden path. If, however, the press release had confessed they were production-line MOR indie dross, they might be a bit closer to the mark. The 'ex-member of **Leatherface**' tag might impress the students, but this is still aural Mogadon. Truly awful. From **Newest Industry** (see distro list) 🍻

HERESY 'Face Up To It' CD

Legends of Britcore eh? Well, to be honest, I'm a few years too young to remember it all at the time, so I can only judge their

supposedly iconic status in hindsight... We've had a double CD pseudo-discography of this lot (released by arch-rip-offs **Lost & Found**) lying round the house for years, and I can't say I've ever listened to it... in fact I've never been a massive fan of the band - take 'em or leave 'em to be honest. But **Boss Tuneage** are in the middle of putting out a definitive CD trilogy of **Heresy's** output, complete with all the trimmings - stacks of extra tracks, polished up production and copious sleeve notes. That's always a good thing. Musically its, well... **Heresy** - what happens when English punks listen to early US HC and decide to have a go themselves. The influences of their more famous transatlantic predecessors are clear, but they forged a fast and frantic sound of their own, that can't really be called 'uniquely English' but certainly set them apart, and explains their looming influence. It doesn't excite me that much musically, but there's heart and soul gone into this reissue (the second of three) and if **Heresy** are your bag, this has to be worth a look. From **Boss Tuneage** (see distro list) 🍻🍻🍻

HIGGINS ++ / SICK 56 'New Day New Enemy' EP

I've always had a love-hate thing going on with the town of Blackpool. I like the idea of Blackpool a lot more than I like the actual place, but one thing it has done for the world is produced some good punk rock, and the second split EP from these two is no exception. **Andy Higgins**' previous solo stuff never quite did it for me - he did an album a couple of years back with unaccompanied **Bragg**-style electric guitar that seemed to be lacking a certain something (bass and drums mainly) but his side of this split again remedies that, and its bloody brilliant. The first track is basically an intro piece, then we get some anthemic punk with a truly infectious chorus in a new version of 'Got A Revolution', originally recorded by his old (and often very good) band **Erase Today**. Fellow Blackpool band **Sick 56** have been getting a lot of attention lately, and their song 'Losing The War' underlines why. It's another good fist-in-the-air political punk anthem in the **Contempt** mould, with a strong chorus, and hints of **Stubbs** snarl in the vocals. This is some of the best material I've heard by either **Higgins** or **Sick 56**, and if they carry on like this, I bet their next respective releases are going to be fucking superb. It's on Day-Glo yellow vinyl as well, if that matters to you. From **JSNTGM** (see distro list) 🍻🍻🍻 each

THE INFESTED 'Buy To Survive' demo CD

This local lot include ex-members of **Indicator** and **Dumbsoda**, both of whom impressed me loads (for different reasons)... they sound like neither, and the tightly played fast-and-melodic punk thing they're doing makes me think they've been listening to a lot of **Stockyard Stoics** and **Anti-Flag**. Most of the influence seems to be transatlantic anyway. They throw in the odd ska break, some nice lead parts and some well-chosen samples, and although there's no lyrics here, I'm guessing we're in socio-political territory. Nowt jaw-dropping on offer, but its decent stuff, and if I recall, they recorded this about five minutes after they started up as a band... Well worth a look, but knowing Leeds, they'll probably become really good then split up... Info from the_infested2004@hotmail.com 🍻🍻🍻

IPANEMA 'Me Me Me' CD

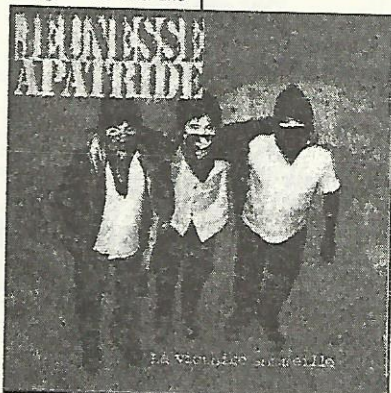
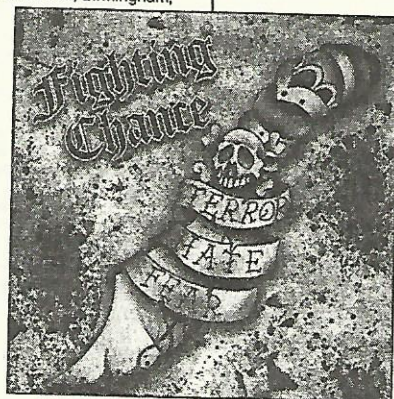
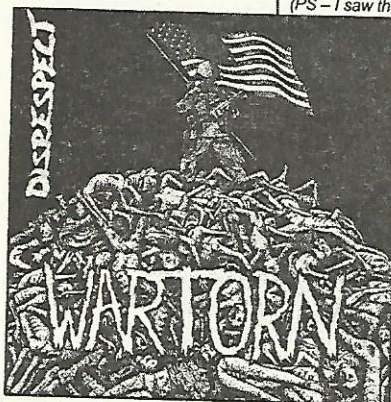
This band contains **Wiz** from **Mega City Four**... Unfortunately, like what I recall of them, and his later band **Serpico**, this is hideous. Credit to the bloke for maintaining his involvement with the underground and putting his stuff out on a DIY label... but I can't gloss over the fact that is plainly awful - its insipid indie-grunge drivel which is utterly lost on me. As much fun as boiling your own feet. From **Boss Tuneage** (see distro list) 🍻

ISAWS 'Burnt Offering' CD

When I read the info that came with this CD, I thought this was like some kind of pseudo-retro pastiche, as among all the bands they played with and went on to join, I've heard of exactly none of them. I had the idea this was some kind of pose - you know, some modern band trying to bathe themselves in faux-Killed By Death chic. But no, on hearing their music, they were exactly what they claim to be - late 70s provincial punk rock of the kind that has never made it into the history books and operated under the radar of the national music press. To be honest, the recorded-in-bedroom quality of this makes parts of it barely listenable, especially with the sometimes droning vocals. But then, there are bits that have a certain New Wave charm - the sax-driven 'Feather' in particular. Think of some of the embryonic anarcho bands circa-1979 and you're in the right area - like **Mob** or **Epileptics** demos or something. On the whole though, its one for the KBD obsessives only... They never released any vinyl but I bet if they had some fiend would now be selling it for thirty quid on e-bay. The accompanying fliers say nine quid post-paid from **Isaws**, PO Box 210, Northampton, NN2 6AU, England... but for that money, I'd be expecting a damn sight more than the CDR with a photocopied cover and no lyrics that we got sent! 🍻🍻

JEUNESSE APATRIDE 'La Victoire Sommeille' CD

This band absolutely blew me away when I first heard them. On paper, the description of female-fronted French Canadian political streetpunk brings to mind someone like **Bolchoi** or **Generatorz**, which is a promising start. But when you add a



powerful melodic vocalist who is comparable with the lass from the exalted **La Fracción**, then you have a winning combination. The music is pretty well what you'd expect, but the vocals will knock you sideways I promise. Of course, the lyrics are sorted as well – the band's name means 'Stateless Youth', so as you can expect, they've got a lot to say. Their first full-length *'Black Bloc 'n' Roll'* on the same label is worth a listen, though it suffers a bit from crap production. But *'La Victoire Sommeille'*? Simply fucking incredible, and if you don't like it, then there's something badly wrong with you... From *Fire & Flames* (see distro list)

JUVENTAD CRASA

'Añada Agua Y Mezcle' CD

This Puerto Rican political punk band are a new one on me, but I'm well impressed. Musically, its melodic mid-paced and varied – imagine a blend of, say, *Dona Maldad* and some Euro-streetpunk like *Klasse Kriminale*, but with a few unexpected twists and tangents and the odd hint of Biafra-esque vocal warblings. They're at their best when they play the straight tuneful punk, and I could do without some of the diversions, but the end result is inventive and coherent, despite the occasional chanting and harpsichord sounds. Lyrically, I couldn't tell you what they're on about, but it seems like sound political stuff... Another nice surprise from the Central American punk. From: *Discos de Hoy* (see distro list)

LA EXPERIENCIA DE TONITO

CABANILLAS\$ 'Ojias De Paz' CD

Annoyingly, this doesn't work in any CD player I've tried putting it in... Which is a pity because judging by the split CD that Rachel reviewed, I bet it'd be really good... Bugger. From: *Discos de Hoy* (see distro list) ???

THE MINGERS 'Passion Not Fashion' CD

Since this lot appeared on the Leeds scene a few years back, they've become a fixture, and I've seen them fuck knows how many times. Seem to put a load of effort in, and are always playing somewhere, so if you're reading this from the UK, I'd bet you've bumped into them somewhere by now? They've always been a good live band, and their studio stuff is proving to be a match for that. Musically, its straight fast punk, with a few cheeky metal guitar parts, and Talia's vocals vaguely remind me in places of Cinder Block from Tilt. The lyrics take on the misdeeds of capitalism, nazis, fox-hunting, the scene etc... though they do it all from a slightly different angle to the usual. The eleven songs on here shoot past in little over a quarter of an hour, so it'd be hard to describe this as a 'full-length' release, but I always advocate brevity as a virtue in punk, and at least you're left wanting more... And top marks for presentation – this comes in a nice fold-out card cover, with a poster of their *Motorhead* logo. Inevitably I've always thought of *The Mingers* in the context of a local band, even though they're making a mark far beyond West Yorkshire these days... and I think this release will make a few more people sit up and take notice. It's released on *Go Down Fighting*, the CD arm of *Peter Bower* (see distro list)... or look at www.themingers.com

NAKED FLAMES 'Animal Love' CD

Why?? Why do bands insist on trying to be the *Toy Dolls*, then plaguing me with the results?? Ironically, the press release actually nails it perfectly: *'Don't you just hate "joke bands"?' it inquires before offering us yet more of the same. The problem with this genre is that what may be amusing first time round starts to grate on further listens, and a lot of it simply isn't very witty to begin with. I'll concede *Naked Flames* are musically tight – decent enough rock-slanted punk, with some tidy guitar-work, let down by the oh-so-hilarious vocal contortions... Lyrically, it's pretty much what you'd expect... if I tell you that *'Stuck Up'* is about posh people beasting livestock, and they have a song called *'I've Got A Big Love Machine'*, you can probably extrapolate from there... Fans of *Barse* or *3CR* will lap this up, especially as it's competently delivered, but me, I'll stick to the *Macc Lads* thanks. From: *Corndog PR*, 71 Rectory Road, Ipswich, IP2 8EQ, England*

NECK 'Sod 'em & Begorrah' CD

Folk and punk can be a perfect combination. I've laboured this point at length before, but they are basically the same thing... punk is simply one more stage in the same tradition of proletarian rebel music that gave us all the folk standards. To put it another way – *Christy Moore* vs *Blink 182*... who'd you rather go drinking with? That's why some folk is more punk than some 'punk'... Anyway, weld the two together and you used to get sheer brilliance (*The Pogues*, *Men They Couldn't Hang*, *The Whisky Priests* etc). Sadly in this post-Dropkick Murphys era, the folk-punk genre is often a groan-worthy farce of hackneyed flat-caps-and-Guinness nonsense. I'm pointing no fingers here, because we can all think of a few candidates... so being a cynical swine, I was imagining this would be the latest *Greenland Whalefishers* or *Saint Bushmills Choir*, mining all the *Pogues* clichés to death yet again... but of course I was wrong. Unusually for this genre, *Neck* are London Irish... and while there are a few lyrics that border on the romanticised, there's a sense of authenticity that seems absent from the likes of *Flogging Molly*.

The song *'Blood On The Streets'* in particular shows they aren't scared to talk about real life instead of just leprechauns and stout... anyway, there's nowt wrong with a few clichés – where would Rachel's shitey Dis bands be without their butchered children for instance? Musically, its immaculate, and they can't half play... they aren't afraid to crank up the guitars and snarl a bit as well, which gives it all a bit more balls. And they get bonus points for their recent single *'Everybody's Welcome To The Hooley'*, an anti-racist song released to coincide with Paddy's Day. In a genre that's choked to the gills with dross, *Neck* stand

out as one of the very few decent new folk-punk bands I've heard recently...but you know already if you're going to like this don't you? From: *Neck*, PO Box 42809, London, N19 4XF, England

NO RESPECT

'Unadjusted' CD

I'll be straight with you here, *No Respect* are quite seriously one of the best bands currently going, and I'm mystified by the fact that no one over here seems to know anything about them. Assuming you fall into that category, let me explain... they play the catchiest brass-led punk-ska you're going to hear, with strong melodic vocals. Not convinced yet? Add some intelligent, honest and politically sussed lyrics and you have what I'd call an almost perfect combination... forget what you think you know about ska-punk (especially in its vacuous US pop-punk mutation), this is the dogs bollocks... Anyway, they're from Göttingen, and have been around for years – this is their fourth album, and following the pattern of the previous three, they seem to be getting stronger with each release, after their standard-issue first effort. The music is mostly punk with brass, rather than straightforward ska-punk, although they slow it down and bring in the ska rhythms here and there, and songs like *'Prison Planet'* have some of the most infectious brass I've heard in ages. The vocals are full of stick-in-your-head singalong parts, and lyrically, they manage to talk serious politics and more personal topics, but without relying on the obvious clichés (don't panic, ignorant fellow countrymen, they're all in English!). The lyrics of *'Semira'* (about a murdered refugee) are full of righteous anger without relying on screaming cheap slogans, while *'Unadjusted'* strikes a real chord with me, and I expect a lot of other people (read them and see what I mean). They even do an improbable version of *'Do They Owe Us A Living'*, and manage to pull it off! And if you're still not convinced, there's a bonus live CD, which would stand up as a solid release on its own. Maybe I sound sycophantic about this band (and there's no bribery here I promise!), but astute readers will be aware that when I do start lauding out this kind of praise, I mean it genuinely... makes a change from slagging off turgid indie bands! So there you go, album of the issue hands down...buy it immediately. From *Mad Butcher* (see distro list) or check www.norespect-skapunk.de

ONE DAY LIFE

'Friends In Name Only' CDEP

Somewhere there's a factory that churns out these *New Found Glory* clones by the crate-load, with optional black-dyed fringes and tattoos to shock their nice affluent parents... Musically, its precisely what you'd expect – sickly pop-punk that, in spite of being clearly English, insists on trying to gain some kind of credibility via faux-american accents. The press release even threatens a full album which we are assured will be 'more pop'... as if it couldn't get any worse!! In an effort to find something positive to say about *One Day Life*, I looked at their website, only to find that they are doing a tour of schools, and are asking teachers to invite them to play... dear fucking god, what have we come to?!?! I'm not going to start on the 'back in the day' routine, but for fucks sake, we spent our school days smoking cigs, drinking *White Lightning* and huffing *Tipp-ex* thinners... and victimising soft middle-class nice-boys like this. Then in some kind of sick insult, this effluent is now apparently considered 'punk'... This is profoundly wrong on every level...From: *Corndog PR*, 71 Rectory Road, Ipswich, IP2 8EQ, England

THE OPPRESSED 'The Insurgence EP'

This is the first new vinyl output from *The Oppressed* since they reformed in 2004, and it was put out on May Day 2005 to coincide with *Insurgence's* fifth birthday. Musically, its like they'd never gone away, and this is very much like their 90s output – anthemic Oil with trademark fists-in-the-air choruses. Of course, what sets this lot apart from the crowd is the attitude, and this EP provides yet another addition to their canon of antifascist anthems – this time in the form of *'I Don't Wanna'*, which remarkably appears sung in both English and Spanish...not a *Sham* cover thankfully, but a blazing anti-nazi call-to-arms. The other two tracks are variations on *'Blue Army'*, which is basically *'54321'* or *'CF3'* with different words... hardly exciting. Their habit of doing incessant covers was always their biggest problem, so fortunately there aren't any here, but it would have been nice to have one or two more 'proper' new songs. Still, what you do get includes two bloody fine tracks, and being *The Oppressed* it is of course a vital purchase... Sadly they've split up again now, which

is a shame, but they've left us with a couple more decent releases, and they're still up there as one of my favourite bands of all time. Incidentally, the discography *'Skinhead Times'*, also on *Insurgence*, is well worth picking up, as it contains basically every original track they recorded in the 80s and 90s – if you're new to this lot, that would be the place to start. From *Insurgence Records* (see distro list)

PAIN 'Oh My God We're Doing It.. CD

The memories this record evokes... June 18th 1999 as the City of London is about to be ripped to shreds in the best riot we've seen since the Poll Tax, and this lot are playing in the street... the soundtrack to hanging around too many crusty festivals and drinking white cider in dirty squats... along with bands like *Tofu Love Frogs* and *Citizen Fish*, *PAIN* are part of the aural scenery of the weed-and-Special-Brew haze of my mid-1990s. *PAIN* are probably most well-known for their collaboration with *Howard Marks*, but they are actually a bit of a crusty-ska-punk supergroup, formed by members of *RDF* and *AOS3*. Musically, that should tell you exactly what you're getting here... skanky parts and straightforward punk rock with political (and occasionally daft) lyrics, not unlike *Inner Terrestrials*. There's some genuinely great tracks on here, like *'British Justice'*, *'No Leaders For The Free'* and *'Oh No! It's The Pigs...'*, but some of the lyrics are toe-curling stuff... *'Beltane'* in particular verges on nauseating. Top marks though for *'Punx With Guns'* – but what would the punx really do these days if you gave them guns? Pose in front of the mirror with them and take photos of each other to put on *Myspace* I expect. But anyway, this is a great album, and one of the more accessible efforts of the era – I imagine the droning dub of *RDF* and the sheer loquaciousness of *AOS3* might be hard to take for some people (although I rate them both highly), and its nice to see this get a re-issue... someone wants to bootleg the *RDF* classics though as the prices on e-bay are frankly baffling. For the authentic listening experience, only have a bath on giro day, find yourself a squat with no running water, then drink and smoke yourself into a stupor on *Kwik Save* fortified wine and low-quality resin. Like I said, its memories... From *Iron Man Records* (see distro list)

THE PLIGHT 'Demo 2005' CD

This lot include ex-members of local bands *Indicator* and *Broken Access*, but the musical direction is completely different – and better. Its four tracks of rocky, trashy HC / punk with abrasive vocals. – in fact, it sounds like *Sex Maniacs*, which I'm sure a lot of people have pointed out... Lyrically they've ditched the soap-box politics of previous projects, and to be honest its all angst and whining, which doesn't really do it for me. They seem to have bloomed into quite a popular band, and from the handful of gigs I've seen, they're a good live proposition as well. Info from: www.depopulated.com/theplight or www.myspace.com/theplight

PROVOKED 'Infant In The Womb Of Warfare' CD

A lot of people paint *Profane Existence* as a stereotype crust-punk label, and to be fair, they've released a lot of stuff recently that flies in the face of that preconception. *Provoked*, however, are back to the assembly-line... Its angry and very 'worthy' stuff, with competent fast anarcho-crust-punk music and impassioned vocals howling in angst about the wrongs of the world... yeah, they're good at what they do, its just that its now I haven't heard a hundred times before, and this sort of music depends on a bit of wit and

originality if its going to work – sadly missing here. I've encountered far too many bands like this, thanks to the missus – right-on, angry US female-fronted anarcho bands – and *Provoked* hardly stand out from the crowd. On the bright side, I like the cover art, and the song title *'There's No Beer In Heaven (But The Rent Is Free In Hell)'* made me smile... but ultimately this is another standard-issue soundtrack for humourless dreadlocked vegans. From *Profane Existence* (see distro list)

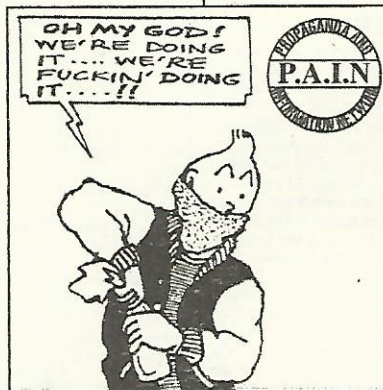
REBELATION 'Pounds & Pence' CD

This lot have impressed me a fair bit in the past with their two previous full-length offerings on the same label. This continues in a similar musical vein – laid back festi-ska-reggae with a few twists and the faux-West Indian accents laid on heavy, maybe a bit more standard-issue than past efforts, but good stuff nonetheless. Its got a nice summer drinking-in-the-park feel to it, and I bet it'd sound great live with the bass turned right up. Shame then that they have to spoil things by announcing that they've played at the *Greenbelt* festival and inserting what sounds like some creepy god-bothering undertones into the song *'Reaching'*... Maybe I'm misinterpreting it, I don't know? Rather like right-wing Oil, no matter how good the music, if there's a dodgy message in it, I just can't countenance it. Less of the Sunday School crap, damn it – take some hints from *Mephiskapheles*... From *Do The Dog*

ROGUE STEADY ORCHESTRA

'Fehlstaad' CD

There must be something in the air in Göttingen... ska-band spores or something? Two excellent labels / distros, and now on the heels of *No Respect*, there's *RSO* – also playing politically-



charged ska. To be honest, this lot are decent, but don't really have me that excited. The music is good – like a hybrid of **Scrapyard** and **The Big Heat**, which is a promising combination. Lyrically, my German isn't quite up to translating it all, but an educated guess, based on the label, cover art, and what smatterings of the lyrics I can decipher, would suggest its good left-of-the-fence stuff... the **Red Army Faction**-derived love I've seen elsewhere points in that direction as well. It doesn't quite hit the mark for me though – parts of it are great, especially when they crank it up and err towards the punk, but it tends to wander off into mellow instrumental tangents that don't really mix well with my short attention span. Nonetheless, it's a solid effort, and I expect we'll see good things from **RSO** in the future. From **Fire & Flames** (see distro list) 66666

SLAUGHTERHOUSE 57 'Fuck Tomorrow' CD

Even if these were a crock of shite, I'd still have something good to say about them... their cover art is by the esteemed **Vince Ray**. On the strength of that, I had a suspicion it might lean towards psychobilly or garage, but thankfully not... its six tracks of good gruff punk rock, largely in the **Poundflesh / Sensa Yuma** mould, but with some more 'rock' parts that bring to mind **Motorhead** or even (gasp) **The Almighty**... oddly its these bits that really stuck out for me, though I should emphasise that these are subtle touches, rather than outright rockage. The whole thing reminds me a lot of the much-missed **Left For Dead** (the Hastings version), which is a good thing. I've not seen them live, but I reckon they'd be a good proposition, and this CD is worth tracking down. Annoyingly, there's no address on here – this copy was shoved into my hands randomly at a gig, but look them up at www.slaughterhouse57.co.uk 66666

SMOKE LIKE A FISH 'Here's One We Made Earlier' CD

This lot don't seem to play much, at least not round these parts. Shame, because judging by their studio output, they'd be a fucking great night out... This is ska exactly how it should be, drawing heavily on the influence of **Two Tone**, and producing a seemingly faultless barrage of stomping anthems. In fact, they've got to be among the best UK ska bands I'm aware of at the minute, they're that good. If bands like **Amphetamineanies**, **Hub City Stompers** or **The Rough Kutz** are your thing, you will love **Smoke Like A Fish**... So, this album is a collection of early EP tracks, plus some other odds and sods. Predictably then, it doesn't hang together quite as well as their two previous full-length CDs on the same label, which to be honest, I'd track down first – especially the second effort *'Survival Of The Hippest'*. The remixes are a bit ropey and let things down somewhat, but it's still full of good stuff, including a sublime version of *'Bankrobber'*. They really shine when they get into the faster anthemic stuff, which is what I think would make them such a treat live, and they have this great talent for penning choruses that you hear once and then can't stop singing for weeks. So, err... I guess that's compliments all round from me then! From *Do The Dog* (see distro list) 66666

SPERMBIRDS 'Something To Prove' CD

Legendary European innovators of HC have always tended to bypass me for some reason. **Larm**, **Negazione**, **Raw Power**, and anything from Finland in the 1980s... missed them all, and probably couldn't name you a single song between the lot of them. **Spermbirds** were in the same category I'd thought... everyone seems to praise them to the heavens, but I couldn't even remember a single song... or so I thought! Then this delightful digipack appeared, and I was looking forward to educating myself in the world of **Spermbirds**, put it on... and realised I recognised at least half the songs! I even found myself pre-empting the chorus to *'Playboy Subscriber'* after the first few seconds of the song!?! So I can only conclude that **Spermbirds** are one of those bands that: a) everyone puts on comp tapes, especially **Andy Cactus**, b) are probably played at indecent volume round your mates house after the pub, and c) have songs that engrave themselves indelibly into your subconscious. Now that's been established, what about the music then? Well, they were (and still are, as they're going these days) from Germany, but with a US squaddie on vocals. Considering this was the 80s, their music was a lot more like their US contemporaries than what was happening here in Europe. Imagine a more punk combination of, say, early **Suicidal Tendencies**, **The Freeze**, **7 Seconds** and **DRI**, and you're probably in the right area – fast singalong stuff with a less-than-serious view of the world. If none of the above means anything to you, maybe a hyperactive 80s version of **Brezhnev** might put you on the right track (oh, and you need to buy more records if this is the case...). This CD takes in their first two full-lengths, plus bonus stuff... my only gripe is that better sleeve notes would have been a nice touch. The band are still around,

and a bit more effort in this department (see the **Boss Tuneage** **Heresy** CDs as an example) would be fitting for a band like this. Minor whinges aside, this is fucking tremendous. As a random tangent, does anyone know why they have an SS Totenkopf in their logo – that must have raised more than a few eyebrows in 80s West Germany? From **Boss Tuneage** (see distro list) 66666

SPERMBIRDS 'Eating Glass' CD

Having been bowled over by the *'Something To Prove'* CD, I had a nagging suspicion that this, their fourth album from 1992, might be a bit underwhelming. And it is... Somewhere along the line, the frantic energy of the early material vanished, and the sense of fun seems to have gone the same way too. The whole thing, musically and vocally, appears to have drifted towards safer alternative-rock territory... gone are the *'My God Rides A Skateboard'* sentiments, and in comes dull personal lyrics about nowt much at all. Okay, there's some songs that still have a bit of spunk in them, and you can't say it isn't a punk album, but it's all gone way too safe. Put it this way – it would have stood up well against the US grunge stuff that was surfacing around the same time, and that's not really a compliment, is it? Bring me more *'Playboy Subscriber'* damn it! There's bonus EP tracks, and again it comes in a nice digipack with lyrics etc, which is always a good thing. Unfortunately the music barely exceeds mediocre... From **Boss Tuneage** (see distro list) 66666

SPIT ON YOUR GRAVE '2005 Demo' CD

I've been going on about **Fighting Chance** for the last couple of years, but as mentioned elsewhere, they split up. They've more-or-less reincarnated themselves as **Spit On Your Grave**, with a slight change in direction, the influences coming more obviously from old-school HC. This six-track demo (which is due to be followed up any time now with a seven-inch release) drops the overt politics in favour of more personal, yet still anger-fuelled, lyrics, and a more rocking HC sound. The vocals are pure venom spat in your face and the music is crisp stomping stuff that avoids the 'chugga' sound or over-metalism that plagues many bands who try this stuff. Bands who claim to be influenced by **Cro-Mags**, **Negative Approach** etc are ten-a-penny these days, but unlike most, this lot pull it off with some style and originality... bloody good. Contact: **SOYG**, 1539 Merritt Blvd # 140, Baltimore, MD 21222, USA or www.myspace.com/spitonyourgravehardcore 66666

TROPIEZO 'El Fantasma Antillano' CD

I've always made a distinction between what is good music for listening to at home and what makes a good soundtrack when you're out. **Tropiezo** is going-out-music. They're from Puerto Rico and play frantic, sometimes thrashy, HC-punk that brings to mind a cross between **Apatia No** in the more moderate parts and someone like **Los Crudos**, when they go for the full throttle approach. Not exactly easy on the ear, especially when, in the song *'Territorial'* the vocals morph into a kind of deranged shrieking. This material is taken from several sessions, and I think it's a discography of sorts... not sure as my grasp of Spanish is non-existent, which also means the lyrics are out-of-bounds for me, although they appear to be along political lines. Realistically I can't see this getting much play round the house from me – although bits of it are impressive... However, I bet they're fucking amazing live. It's the kind of music that invites completely irresponsible pit behaviour... I guess the odds of **Tropiezo** getting over to England are slim-to-nothing, but if you ever get the chance to see them live, they'll be great... From *Discos de Hoy* (see distro list) 66666

TV SMITH 'Misinformation Overload' CD

This man is a fucking legend... From **The Adverts** onwards via **TV Smith's Explorer's** and **Cheap** and his current solo ventures, he's always been there – never sold out, just done his own thing and kept his integrity... He's never going to be chart-fodder, but in a world of disposable plastic subculture, music like this is a refreshing reminder that punk should be two-fingers rebel music, not **Sum 41** sorta for spoilt middle-class brats... its an attitude as much as a musical genre – and **TV Smith** on that basis rates as vastly more punk than your **Kerrang** poseurs. I've not heard much from him for a while... His all-acoustic *'March Of The Giants'* album in the early 90s was a masterpiece, and the two albums after that were bloody good as well, but I was never too convinced by his dabbings with a full band. He's collaborated with **Die Toten Hosen**, and what I've heard of that wasn't up to

much in my opinion – so what does this latest offering herald? The vocals are the same as ever, while the music, a world away from punk, bears comparison to bands like **Blyth Power** or **New Model Army** – rousing, occasionally folk rock with prominent keyboard sounds in places. Of course, like most of **TV Smith's** output, the lyrics are important, and the words here are his characteristic intelligent commentary on an increasingly fucked-up world. Not the best material I've heard by **TV Smith**, and doubtless anathema to a lot of **Headwound** readers, but I like it a lot... From **Boss Tuneage** (see distro list) 66666

UNION MADE 'Hard Grace' CD

If you've encountered either of the two bands that preceded **Union Made**, you'll have some idea that this is going to be a great album... This band has evolved from the **Street Troopers** and **Fate 2 Hate**, both of whom were fucking great. *'Hard Grace'* leans more towards the sound of **Fate 2 Hate** – very much influenced by the **Cro-Mags / Agnostic Front / Sick Of It All** school, while maintaining a strong Oi! feel throughout, with maybe a hint of **Downset** in places. The production is polished, and there's plenty of anthemic choruses – *'Long Road Ahead'* will be stuck in your head for weeks, I can assure you... If you look at the obvious influences I've just mentioned, you might be expecting a lot of vacuous tough-guy posturing and platitudes about 'betrayal' and 'unity' – sadly that's all most bands who plough these musical grounds can come up with. But with form from previous bands, and on a label like **Insurgence**, you can bet there's a load more substance to their lyrics – their stance is fiercely leftist and pro-working-class, with some inspiring lyrics to back this up. Proper HC, streetpunk and political suss – ideal combination... this album is frankly indispensable. From **Insurgence Records** (see distro list) 66666

VARIOUS 'A389 Summer 06' CD

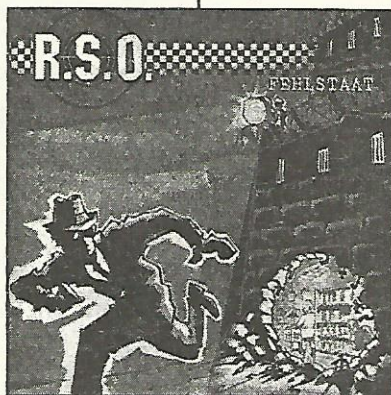
This CDR sampler came in with a re-press of the **Gut Instinct** EP I ordered from this label (buy it now – total classic!), and its really fucking good so I guess it merits a review. This label focuses on the more agro side of old-school HC, the bit that merges with the Oi!, (optionally) drinks a skintful, then kicks your sorry head in because you looked at it the wrong way. So no scrawny emo nerds here then... Highlights include the awesome **Wisdom In Chains**, **No Redeeming Social Value** (who are a new one on me, but have lyrical wit to rival **Wattie...**), **Slumlords**, **In My Way**, perennial favourites **Gut Instinct** aining the classic *'Off My Back'*, **Bring It On** and **Everyday Dollars**. Couple of duff metal tracks naturally, but a nice intro to some bands I'd not heard before – which I suppose is the point of label samplers. Makes you want to run around and break things. Send about three dollars or something to: **A389 Recordings**, PO Box 12058, Baltimore, MD 21281, USA or look at www.a389records.com 66666

VARIOUS 'Class Pride World Wide 3' CD

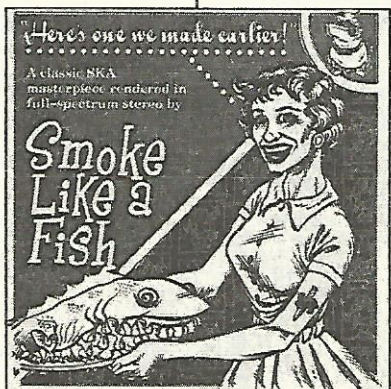
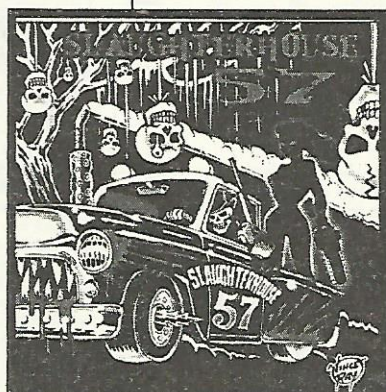
We interviewed this label in our last issue, which should give you some clue as to my opinions on them... their output is almost universally good stuff, and this compilation doesn't deviate from that. Volumes one and two are both worthwhile investments, and this is more of the same... 22 bands from 15 countries playing Oi! / HC / streetpunk, sharing the sussed ethics of the label. A few household names like **Hard Skin**, **Discipline** and **Runnin Riot** make an appearance, and the new track from the Belfast lads is a stunner – if the promised new album is anything like this, it'll be a real treat. Highlights elsewhere include tracks from **Loikaemie**, **Spit On Your Grave**, **Boiler**, **Cervelli Stanki**, **Freiboiter**, **Street Terror**, **Fear City**, **Nuts & Bolts**, **Union Made**, **United Front**, **Curasbun** and a load more. This fulfils everything you could want from a compilation... its uniformly good music that doesn't have you diving for the skip button every other song, it showcases a load of foreign talent that you might never have encountered before, and it pushes a firm pro-working class, antifascist position. I'm not sure if I should spoil the surprise of the 'hidden track' though... okay, its been done before, but its everyone's favourite drunken anthem, and **Fear City** have given it the political slant it really deserves... A fucking mint effort from all concerned! From **Insurgence Records** (see distro list) 66666

VARIOUS 'DIY's Not Dead' 10"

...indeed it isn't! This compilation takes in unreleased tracks from eleven bands, mostly from the UK, and mostly fucking good... **Hard Skin**, **Pilger**, **Four Letter Word**, **Bickie's Cab**, **Oi Polloi**, **Volunteers**, **Intent**, **TV Party**, **I Object**, **Swelbellys** and **No Substance**. Its nicely presented as well on orange ten-inch splatter vinyl, with great cover graphics by **Mike Bukowski** (you'll know who I mean...) I like the idea of putting out a comp like this on vinyl, rather than some half-arsed CD – there's a sense that this is meant as something to keep listening to, rather than the idea you get with many CD comps that they only exist to push the bands' other products – that feeling is underlined by the amount of unreleased stuff on here. If I've got one gripe, its that considering how much heart and soul has obviously gone into this release, it'd have been better to bump up the price a bit and use a 'proper' card sleeve – but that's a minor whinge. There's some cracking bands here, a good mix of well-known favourites



is it? Bring me more *'Playboy Subscriber'* damn it! There's bonus EP tracks, and again it comes in a nice digipack with lyrics etc, which is always a good thing. Unfortunately the music barely exceeds mediocre... From **Boss Tuneage** (see distro list) 66666



and new blood, and its nice to see a label have the balls to put faith in proper DIY punk bands and the sadly waning tradition of vinyl compilations. From *Town Clock* (see distro list) 666666

VARIOUS 'Musique Pour La Revolution' LP

This four-way Franco-Scots split LP turned up out of the blue, and I'm not even sure of any label details or anything... anyway, first up are three tracks by *Anti-clockwise*, who are fast French punk with English vocals and a strong *No Future* feel. Next, *Critikill* from Scotland have two tracks of sorted political punk that sounds like a less deranged *Cowboy Killers* covering MDC songs. Side two starts with a brace of tracks by *Kamizol*, who have a dual-vocal raw anarcho-punk sound that's morphs into slightly off-kilter metal crust in the second track. Not my cuppa. Finally, Scotland's busiest band the *Swelbellys* wind things up with three tracks. Not heard as much as usual from this lot recently, and these are familiar tracks. You must know the drill by now – frantic angry punk-HC, and 'Fuck The USA' is still a straight-to-the-point classic. No address, but if you want it, I'm sure you could use a bit of ingenuity and find out from one of the bands? 666666

VARIOUS 'Skinhead Unity' CD

This four-band international split is a proverbial game of two halves, and unfortunately I'm going to sound like a right bigoted swine here... I've heard quite a few Japanese Oi! bands in the past and been, shall we say, underwhelmed... *United We Stand and Oi! Valcans* do now to convince me otherwise – they're both okay musically – standard streetpunk with a strong lead guitar and *Cocksparrer* aspirations... but in both cases the vocals are just dreadful, *Oi! Valcans* in particular... thought the Jap-core *Dis-haku* lyric was occasionally baffling? Well how's this for a catchy lyric: "The long trip of a jolopy. When painful, grip your tooth". Listen lads, just sing in Japanese, it'd be better for all concerned... *United Front* from Scotland were really impressive when I saw them in London, and their three tracks on here are absolutely great. Imagine an equal blend of *Dropkick Murphys* and *Ex-Cathedra* or *Scunnered*... like that whole drunken paddy-punk thing done Glaswegian-style. Keep your eye on this lot – I expect they're going to turn out something great in the near future... Then right at the end we get *The Oppressed*... this was the first release in their 21st Century incarnation and Roddy and the lads offer us three tracks of the usual class. 'United We Stand' in particular is up there with 'Fuck Fascism' as an antifascist classic. Musically, it's exactly what you know and love... Unfortunately this CD seems to be rare as rocking horse shit now, unless you want to spend a fortune sending off to Japan for it... Luckily *The Oppressed*'s recent split EP with *Klasse Kriminale* on *Solitude Urbaine* has two of their tracks from this CD on it. As I said though, the whole package veers from great to dire, and just to add to the strangeness of it, it appears to be sponsored by *DMs* and there's adverts in the sleeve for some horrible *white Getta Grips*... Japanese really are a strange lot aren't they? From: *Bootstomp*, 2-4-1-70-1010. Minatojima, Nakamachi, Chuoku, Kobe, Hyogo, 650-0046, Japan 666666

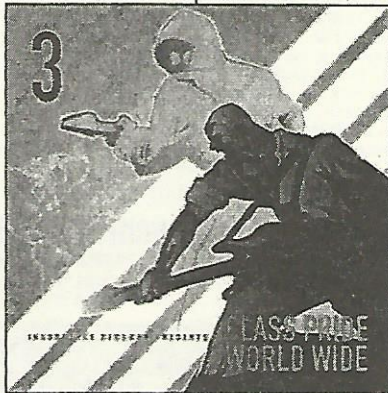
VARIOUS 'Smash The States' CD

Compilations of local scenes are something that seem to divide opinion... some people get all sneering about the idea, whilst others are well into this sort of jingoistic trumpeting of your own locale's achievements. I fall into the latter camp – I love the idea of recording the musical history of a scene, and the scene comp is something I approve of. Its part of keeping our history alive... if the punx don't do this themselves, nobody else is going to... So I was pleased when this compilation of North & South Carolina bands arrived, though I was, if I'm honest, expecting some musical horrors... okay, there are a few moments of despair, but

the quality is generally pretty decent, taking in a broad spectrum of punk from pop-punk to streetpunk and a few tangents in between. I can't imagine you'd have heard of many of the bands, but here's a semi-random selection anyway: *My So Called Band*, *New Mexican Disaster Squad*, *US Policestate*, *The Assault*, *Flamin' Anus* (nicest), *Carrie Nations*, *I Live With Zombies*, *Hungry Ghost*, and others – 35 in total. A lot better than I expected, and it did what decent compilations should do, which is to introduce you to bands you haven't heard and inspire you to want to listen to them some more. From: *Suicide Watch Records*, PO Box 9599, Charlotte, NC 28299, USA or check www.suicidewatchrecords.com 666666

VARIOUS 'The Now Or Never Sound Endeavour' CD

This is a benefit for *Norwich Anarchists* and their *Class War*-style paper *Now Or Never*, and like most benefit compilations, it's a mixed bag. Mind you, they've done a pretty good job here and the good stuff far outweighs the filler. The twenty six bands include *PUS*, *Freaks Union*, *Blitzkrieg*, *Pilger*, *WORM*, *Boxed In*, *The Casualties*, *Bickle's Cab*, *Active Slaughter*, *The Mingers*, *Indicator*, *Five Knuckle*, *Poundflesh*, *Riot/Clone* and more. Decent stuff, and the money all goes to subsidising some naughty subversive antics in East Anglia. Can't fault that eh? Four quid or so from: *Norwich Anarchists*, PO Box 487, Norwich, NR5 5WE, England 666666



VARIOUS 'Ugly Truth About Blackpool Vol.1' CD

"I'm An-ti-so-cial, An-ti-so-cial... I hate the world!!!"... track one on this CD was always going to raise a few eyebrows, but hey – if you're going to do a genuine Blackpool scene retrospective, you can't bypass early *Skrewdriver*. Unfortunately, the inclusion of their pre-dodgy (and massively over-rated) track appears to be all some reviewers have focussed on, which is a pity as there's plenty other good stuff on here. Bands you might know include the mighty *One Way System*, *Anti-Social*, *Erase Today*, *Sick 56*, *The Fits* and John Robb's pre-Goldblade band *The Membranes*... elsewhere its pure *Killed By Death* in a *Kiss-Me-Quick* hat... bands like *The Genocides* and *Zyklon B* providing some nice surprises, no doubt previously unheard of anywhere more than three miles from the Pleasure Beach... being a record of the local scene, there's inevitably some toss that'll have you diving for the skip button, but there's enough good stuff to justify tracking it down, and as a project I think it's a great idea. Andy bagged some Arts Council funding as well so he's basically giving these away for nowt... sound eh? (Though considering the name of his record label, I bet that'll have some holier-than-thou types bitching...) It'd be nice to see more people doing things like this – keeping alive the history of their local scene and letting the rest of the world know about it. From *JSNTGM* (see distro list) 666666

WALTER ELF 'Heut' Oder Nie' CD

So from never having heard any *Spermbirds* stuff, we now get a deluge of all their material, including their alter-ego *Die Walter Elf*. Get in! This lot is basically the *Spermbirds* line-up with a different German singer and a trumpet-player, and while there's some comparisons between the two incarnations, this is more punk-influenced... I'd never even heard of this lot, and I have to say I wasn't expecting much from this, but it's actually bloody brilliant! 80s Germany turned out a lot of good punk – you probably know *Slime* for instance – and again, this is up there with any of the better punk / Oi! the UK was churning out at the time. Hard to pin down a comparison... maybe if *The Magnificent* had a German singer and brass? Coming out originally in 1986, this would have been perfectly at home on a *Link Records* compilation LP or something like that... its just

great anthemic punk rock, and the tracks with trumpet parts work an absolute treat. I haven't got the foggiest idea what they're singing about, although the odd snippets of English (something about "going to the dentist" – funny, people keep recommending that to me...) don't really suggest political diatribe, and apparently its all about 'beer, love and football'. Fine by me... Lee Hollis makes some appearances on vocals (and 'dancing' as well if I understand the sleeve... like a punk Bez?) but don't get hung up on the *Spermbirds* link – *Die Walter Elf* are a completely different and equally impressive beast. This is their first album, and wins extra points for including some bonus tracks, but loses them again for the absence of decent lyrics or sleeve-notes. Never mind that though, this is seriously worth a look. From *Boss Tuneage* (see distro list) 666666

WALTER ELF 'Homo Sapiens' CD

Some things in life are cursed to disappoint... the third album from *Die Walter Elf* was always going to be one of them. The early effort really impressed me, but even ignoring the 'difficult third album' phenomenon, when the press release name-checked the *Descendents*, and alluded to 'more serious lyrical themes', I knew we had mediocrity on our hands... sure enough, its all a lot more polished and sounds like pop-punk for nice boys. Not a compliment from me, I can assure you. Yeah, bits of it are okay, but aside from the German vocals, some of it border on radio-friendly rock. Urgh! On a more positive note, there's also extra tracks, which are covers of glam classics from bands like *The Osmonds*, *The Sweet* etc. You can't go that far wrong covering songs like these... although for some reason their cover of 'Leader Of The Gang' doesn't really stand the test of time! If early 90s Deutsch-pop-punk sounds like your thing, it might be worth a look, but I imagine that's a niche market that not many *Headwound* readers take much interest in... From *Boss Tuneage* (see distro list) 666666

WALTER ELF 'Don't Forget The Fun' DVD

Hell, I'd never even heard of this lot, now we've got three CDs and a DVD to review... good job they're (mostly) decent. This has a good quality recording of their final gig in 1991, with good sound and picture. Seems to be done professionally... I hardly ever watch live footage of bands, so I'm no informed critic of film technique, but they could lay off the 'special' effects a bit... The gig looks like a lively night, winding up with some *Spermbirds* and a finale of 'Friggin In The Rigg'n'... There's a shorter piece from what I'm assuming is a 20th anniversary reunion gig, which is a bit rougher and done with a hand-held camera, but still looks like they can put on a good show. The usual bonus material is included as well... the TV footage is absolutely hilarious, particularly the bit where they're miming one of their songs, stood on a football pitch, singing to some bloke on the terrace, with their instruments not plugged in, and Lee Hollis doing a slightly self-conscious looking *Bez* routine. If you remember the legendary surreal appearance of rock god *Thor* on *Number 73*, it's in that realm... I never buy music videos, simply because I never watch them, and I can't imagine this getting wheeled out much, but it's decent enough as such things go. From *Boss Tuneage* (see distro list) 666666

ZEEB? 'The Battle For Zeeb?' CD

Oh god no... first impressions are that it's like a *Red Dwarf* sci-fi nerd trying to be the next *Hawkwind*. Musically it's not that atrocious, chiefly bland grungy rock-punk, with diversions into heavier territories on the last song. Harmless stuff that would be pretty inoffensive background music, but hardly that inspiring. We were on a train the other night and three *Games Workshop* geeks in their mid-20s were having earnest discussions about their trading card games and getting the piss taken out of them by some scrote in a bad shell suit. They positively stank of virginity, and while I have a grudging admiration for the out-and-proud nerdy, conversations about who's space-goblin has the biggest magic ears are hardly appropriate on a train full of drunks. They would probably find something profound in *Zeeb's* lyrics. I don't... From: *Corndog PR*, 71 Rectory Road, Ipswich, IP2 8EQ, England 666666

LATE REVIEWS...

SUSPECT DEVICE # 47 turned up at the last minute, and it's a whopping A4 issue this time. One of the best they've done recently as well, with interviews including *Subhumans*, *Propagandhi*, *Drongos For Europe*, *Smoke Or Fire* and more, a stack of reviews and columns, including an excellent one by Nath from *Whole In The Head* about customs. A couple of quid should do it, and the address is in with the rest of the zine reviews.

EVERLONG # 8 also appeared a few days before we finished this issue. It includes interviews and reviews and the usual fanzine stuff. *Captain Everything*, *Eastfield*, *John Robb*, *The Unseen*, *The Straps* *The Scrub* and *Crime Scene Records* all get grilled and there's a ton of live reviews as well. £1.50 should do the job from: Dave Lown, 7 Nicholas Lane, St George, Bristol, BS5 8TY, England

THE ANGEL'S SHARE # 1 is a folded A3 mini-zine assembled by Phil of *Pilger* and *Facial Disobedience* zine. It's in the form of contributions from various Southampton zinester types, with some interesting bits that should while away a bus journey or so. Free with an SAE from the *Facial Disobedience* address which you can find elsewhere...

MEAN ZINE SUBMARINE # 1 is a zine by the five-year old son of the guy that writes *Twenty Eight Pages Lovingly Bound With Twine*. We gave that short shrift (as it was pretty dire) but to be honest I'm not quite sure what to make of this. It's basically a kid's scrap book made into a small zine. A nice thing to do with your young 'un I guess, but I can't really see much appeal outside of the immediate family circle?? I might get Eve to do a zine full of pictures of skulls... A couple of dollars should do from: YOPSE, Christoph Meyer, PO Box 106, Danville, OH 43014, USA

WANTED

Right folks, this is the point where we shamelessly try to scrounge records from you... if you can furnish us with any of the following, in reasonable condition and for a non-rip price, we'll lavish all sorts of favours* on you (well, we'll buy them off at least)...

RDF – I'm just after a CDR of their stuff... got some of it on vinyl, but can't fathom how to get it onto a CD.

Stage Bottles – 'They Are Watching Me' 7" and the live LP

Tottenham AK47s – the album... I've managed to update my tenth generation tape to a decent quality CDR, but after all these years, I still can't find the sod on vinyl. Sell me it and I will like you.

Opcio K-95 / Brigada Flores Magon split EP – as fucking if, never even seen a copy of it.

Beggars' first 7" – a tanner on e-bay... fuck that, someone must have one they don't want...

One Way System – 'Give Us A Future' 7" ... because it's great!

No Choice – 'Sadist's Dream' 7" ... ditto (only for the one song though)

Whisky Priests – any of their studio stuff on CD (even CDR)... got most of it on vinyl but want CD copies as well... if you've got any of the early stuff on the *Whippet Records* re-issues, I want to hear from you...

* The term 'favours' encompasses small sums of cash in pounds sterling, alcoholic beverages up to and including 'a few pints' and/or the priceless gift of our gratitude. The use of the word 'favours' does not imply any unsavoury antics... that'd take a lot more than a second-hand *Beggars* EP, although special dispensation can be granted for those fit and/or wealthy enough.



Read the interview, read the review, get the demo, see them live... ladies and gentlemen, we introduce Whole In The Head...

HEADWOUND – Introduce yourselves... who's in the band? How many other bands you've been involved in? And what do you all do outside the band?

JAMIE – Jamie A.K.A Festo or the Crow, high pitched screamer. Other bands that actually did anything were **Minute Manifesto** and the original line up of both **Parade Of Enemies** and **Wreck Of Old 98**. Outside of the band I guess I've become quite the elusive one, due to my shitty, time-consuming engineering job, which despite quitting once before, I've found myself with dirty hands again. I also enjoy cycling, skateboarding, following **FC St Pauli**, growing organic vegetables and repairing a fleet of reclaimed, old, broken bicycles.

NATH – I'm Nath. I'm also in **Haywire**. I've also been in a few other bands over the years that people will never have heard of. Outside the band I am an all round anarchist / animal rights agitator, and a hunt saboteur. I'm also involved with putting on gigs. I'm involved with a housing co-op and a food co-op and I work in a workers co-op. As a result I tend to be pretty busy which means I make the most of what spare time is left by eating nice vegan grub and listening to punk rock, dub reggae, Irish rebel songs and **Johnny Cash**! And drinking.... Mark isn't here cos he's touring with **No Substance** but he plays the drums like a mad bastard.

ALAN – I'm Alan, used to be in **Chineapple Punx** and **Thingy** and lots of other noisy rubbish shit that never did anything worth doing. That sums up my spare time too come to think of it! I'm an archaeologist which is at least 1/3 as exciting as you think it is, and I too stuff my face with vegan food and beer when I get half a chance.

HEADWOUND – How did you get together? Tell us the story of the band so far, best and worst moments etc?

ALAN – I think it was Mark and Jamie's idea coz no one in our neck of the woods played noisy stuff that we all like (**Drop Dead** and stuff like that). I got drafted coz Nath knew I once looked at a bass about 10 years ago and could sound like a tractor and it started from there. So far it's been a blast, we try not to do too many local gigs (mainly coz we are the only people in neck of the woods who like the noisy stuff we like! Generally gigs go down well, it's always good to leave people with a startled 'what the fuck was that' look on their faces! Best moment being reviewed as 'more **Ripcord** than **Ripcord**', worst, driving to London to stand around in a broken into office with no lights/amps til 2am watching Spanish chaos punks pissing off the roof (ah the spirit of 77). And then not playing at all!

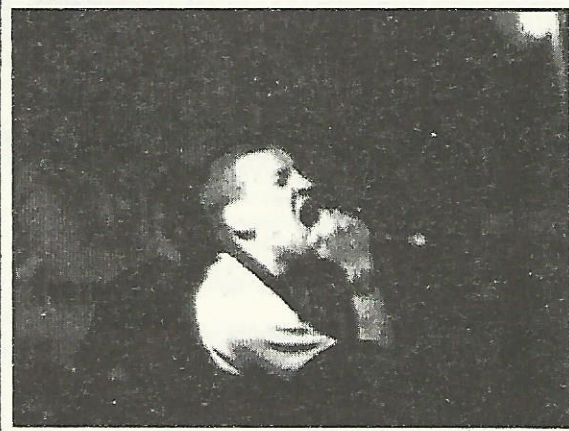
JAMIE – My recollection of events is that Mark hassled me up for some **Minute Manifesto** records and upon listening, asked me if I wanted to do a fast band. After careful consideration over the next beer or two, I decided to go against my word of never doing another band and agreed. The next day I rang Nath, as I'd wanted to do a band with him for ages. He in turn enlisted Alan's services and we played our first gig with **The Process** a couple of months later. The best moment for me was getting to play a 1 in 12 festival again and I can't think of any bad moments right now.

HEADWOUND – What first got you involved in punk / HC? What inspires you to avoid the maggots of self-doubt and stay involved? What if anything disillusiones you with punk / HC today?

NATH – I got exposed to punk at the age of 6 by my uncle who was about 14 at the time. Strange but true. At the time people dying their hair, piercing themselves and wearing different clothes was exciting - and dangerous. I can remember being in awe of the first of his mates who had leopard spot hair or a nose ring. One time they took me along to the disco to ask for records cos I was so young the Teds wouldn't attack me on my way to the DJ! That was back when Sid Vicious was the man. Anyway, via **Discharge**, **Flux** and **Crass** I became aware of far more than how to shock and it was in tune with my general attitude. I've never looked back. I guess I stay involved cos I enjoy it and most of my friends are people I have met through punk. The only disillusion I have is that at times the punk / HC scene these days is too introspective and people appear to think that gigs and records is where life ends when in fact that is where it begins. Maybe it's a bit too safe. Eeeh, back in my day.....

ALAN – Much the same as Nath I suppose, I started off as a skinhead at about 12 and eventually got pissed off with the whole macho thing that teenage skins seemed to enjoy. Broadened my listening from oil! to anarcho stuff thanks to a mate a few years older who gave me some records (ta Pete) and never looked back. I love punk, it's been my education and my family for 20 years. Sometimes I get fucked off with people who think anarchist thinking is about swearing at old ladies and puking on vicars, especially when they wear **Crass** / **Propagandhi** / **Aus Rotten** t-shirts while they do it. Open your ears guys! But generally punk is full to the brim of great people.

JAMIE – The soundtracks to old skate videos got me into HC punk, the local record fair provided a place to buy records and pick up fliers. Then in 94 I went to see **Jawbreaker** at a local DIY gig and I was hooked. Within two years I was in a band and helping out with the **STE** (said local DIY gig collective) and apart from the occasional travel hiatus, I ain't left. Luckily I've always heard new bands and read new zines that've blown me away, but I'd say that it's the people that have kept me involved. I still had to have a radical rethink about my attitude to the punk scene about 5 or 6 years ago and decided that my expectations of the scene and its members were way too high. So I took a step back and realised that there's still plenty of amazing, inspirational stuff out there like squat cafes, radical bookshops, zine libraries, punk bars and venues.



HEADWOUND – What was your original plan for the band what influenced you musically, lyrically etc? Has this changed since you started? What are the current influences on your sound, lyrics, general outlook?

JAMIE – The original plan was to play fast. It's my musical preference: the faster the better and that's definitely the direction were going in. This is the first band where I haven't written the lyrics as Alan and Nath are so prolific, but a lot of the stuff I just wrote for my new zine was about self-empowerment, self-sufficiency and generally being more responsible for sourcing the things we need and how that affects others.

NATH – When Jamie first sat down with me and we worked on tunes we specifically talked about **Drop Dead** and **Skitsystem**. The early tunes reflected that. My lyrics are always drawn from things that move me to write. Current music influences would be **Severed Head of State** and **Victims**. As a band I think playing fast is the main operator.

ALAN – What's really good is that we all have slightly different music tastes that meet in a love of shouting and d-beat. Our plan (if we have one) is to play fast enough to get some exercise and shout loud enough so people can't ignore us. We try to mix current stuff like **World Burns To Death** and **Victims** with a healthy dose of 80's hardcore like **Heresy** and **Ripcord** coz that's what we love. Lyrically we're not saying anything different to many other bands but I write what ever I think needs hearing, after **Chineapple Punx** nonsense its amazing where the stream of angst comes from, I scare myself sometimes! Personal current faves include **Beyond Description**, **BGK**, and **Skit System**.

HEADWOUND – What have you recorded so far? Have you been happy with how it all turned out? Anything you'd change if you had the chance? And what reaction have you had to the demo CD?

NATH – The demo was recorded and mixed in one evening. We spent 3 times as long on the artwork! With hindsight, it could have been heavier / stronger if we had spent time on extra guitars, redoing vocals etc but it does the job. People seem to like the demo. They must need their ears cleaning out.

ALAN – We're in the process of releasing a 6 way split 7" with Haywire, No Substance, Pilger, Constant State of Terror, Crash The Pose. We had an idea of recording all the tracks in the same studio on the same day; it was a great laugh but a bit hectic. It's called 'Same day different shit'. That should be out by the time you read this so if anyone wants one drop us an email! It's a lot heavier all round, I think it's a winner despite the fucking about trying to get covers done! (Nath's note: it is out now!)

JAMIE – The demo did what we wanted it to do - people got the general idea and seemed to like it, but I'm way more happy with the tracks we recorded for the six-way split.

HEADWOUND – Tell us a bit about the south coast scene what bands, venues, zines etc would you recommend checking out? Anything else you feel the world needs to know about?

JAMIE – I don't think I'm the right person to pass comment on the state of the South Coast scene as I don't tend to get out and about as much these days, but it seems pretty good to me. Gig attendances seem to be down and there ain't as many bands coming out of Southampton as in past years, but you should check out **No Substance** and **Social Parasites** and further afield, **Constant State Of Terror** and **Crash The Pose**. We played some great gigs in Bournemouth, High Wycombe and a cracker for the Slaughterhouse 57 boys in Brighton. Zines are gonna be *Facial Disobedience*, *South Coast Vegan Cooking Zine*, *Suspect Device* and *Remains Of A Caveman*. Things the world needs to know are that Ruth in the Allsorts Psychic Cafe is really nice and it's a good place to get cheap, vegan food, in Southampton on a Saturday, plus if anybody ever wanted to open a punk record shop here it would make me very happy. To know what's really going on, check out www.southcoasthq.co.uk.

ALAN – I'm sort of new to Southampton and I'm always amazed at the talent and amount of stuff going on here it's great to have a solid group of people doing stuff (as always it's always the same folk who do most of the stuff for which the rest of us are eternally grateful). Venues are a bit thin on the ground but hey! Can't win em all. The 7" I mentioned above is a good little show case of current South Coast bands I think kick arse.

HEADWOUND – What have been your best and worst experiences playing live so far? What would be your dream gig? How's WITH compare to playing live with previous bands?

ALAN – Gigs tend to be a good laugh, we try not to have one person driving but inevitably someone's sober on a lot of occasions, usual tales of burnt out amps and broken strings. We always seem to fuck up when we play Southampton for some reason but we've done some gigs we think rocked. Bradford 1 in 12 fest last summer, *Scumfest* in London were ace! We're off on a short tour in September (dates on the Website) which should be great, trying to sort a Europe tour for Spring too. I think my dream gig would be us **Disfear** and **Skit System** in Sweden somewhere.

JAMIE – Rose tinted glasses maybe, but I'd say we've had a laugh at every gig so far. I was however very glad to see **This System Kills** turn up at a sab benefit in Newport after watching a load of Pop Idol type bands. Dream gig would be opening for **Mob 47**, **The Newtown Neurotics** and **AC/DC** on the same bill. **WITH** is the most organised, but practice the least of any band that I've ever been in.

NATH – We got offered our dream gig, playing with **Skitsystem**, but we couldn't do it. Boo. **WITH** is more intense and focussed. And it feels like we are a unit repelling the world.

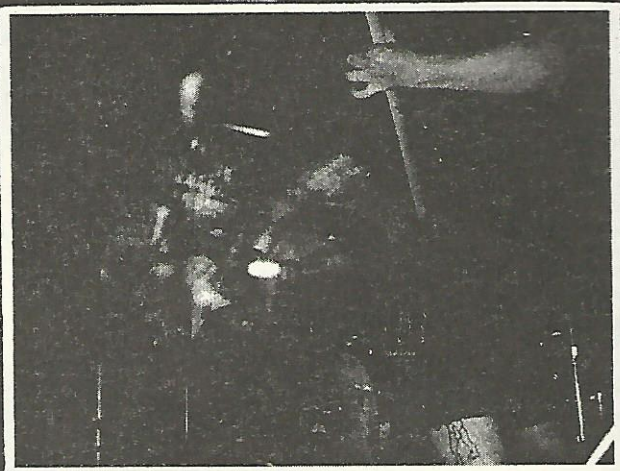
whole in the head

HEADWOUND – How much does alcohol contribute to your band, both good and bad?

NATH – I think it contributes to us as individuals rather than the band collectively other than that we all love drinking the stuff. I think I have to actually answer the question how does it contribute to my life? It's great for socialising. But it can steal a day from me when I have a serious hangover. But the detriment to my health overall is probably less than that caused by stress from dealing with arseholes at work or chemicals in my food and air. I guess I avoided the question. Does that make me an alcoholic?

ALAN – I can't answer that on the grounds it may intoxicate me.

JAMIE – Booze contributes in as much that we all like to have a good drink and a good laugh, which I think makes us quite approachable and easygoing + we use public transport more than most bands. Not had any major booze mishaps yet but we are going on tour soon! The timing of this question was weird because about 20 mins before I received this interview, I was explaining some song lyrics to my girlfriend's kid, by a band called **Former Members Of Alfonsin**, about straightedge. About how the alcohol industry is pretty damn evil, how their target market tends to be poorer people spending too much on escapism in a bottle. You ain't seeing an off-licence or a booze billboard in Rownhams (a fairly posh area, near where I grew up.) But in Shirley Warren (a lower income area, 15 mins walk away) there's tons. And also about, apart from the obvious that the stuff is poison, they add all sorts of unnecessary chemicals and ingredients in the brewing and refining process, that, A) make you feel worse the next day, and B) make a lot of beers non-vegan, so part of my decision to continue drinking has been to search out smaller, independent breweries, making vegan and organic beers and ales using traditional methods. Not to turn this into an advert or article, but if your paint-peeling punk homebrew fails, then try checking out **Samuel Smiths**, **Dark Star Brewery**, **Hopback Stout**, **Pitfields Brewery** and my new favourite, **Atlantic Brewery Organic Dark Ale**, made in Cornwall.



HEADWOUND – 'The Sum Total of Global Accomplishment'... Jesus, you're optimistic! So what does the future hold then? Is it grinding despair and a slow tortured death for humanity, or is utopia just round the corner if we just put in a bit of effort?

ALAN – You think that's bad, you should hear some of the ones that get rejected so we don't sound like a Goth band! Like I said 6 years of **Chineapple Punx** circus tomfoolery have left me a twisted man. I must admit that recently I do think we are a bit fucked and doomed to fail as a species whatever we do. The current jingoism and tub thumping to go to war really disillusion me, but misery is no reason to stop action. I like to think we are portraying a scrooge style vision of what will happen if people do fuck all. It's important for us to include info and contacts in all we release so we can turn the tide! It's still possible. (You'll find me crying in my dank hole if you want me).

JAMIE – I do a zine with the word 'hope' in the title, so I'd say my overall outlook on things is pretty optimistic. I see enough to make me believe that things are changing: bigger turnouts on demos, more creative forms of protest, more vegan food in supermarkets (though we know they're naughty,) opposition to the war, the main McDonalds in Southampton being closed down and my parents using environmentally-friendly washing powder! But mostly just people's attitudes that I meet and work with. I know these are all minor points in the bigger scheme of things, as homelessness, workplace slavery and the gap between rich and poor is getting visibly bigger in this country, but I think change will come. It's got to come, the way were fucking the planet up. And the only real sustainable change has got to come from the majority, who are not rich capitalists. Small things grow.

NATH – Rather than a bit of effort we need to awake and apply our dormant consciousness. We can create small autonomous bits of the world and as they grow and link up the world will change. The problem with most discussions on this topic is that they focus on vast, centralised change of some "system" rather than realising that we will only be free when we put humans and the environment rather than political systems at the centre of the argument. Maybe if we all felt we had the right to, we would choose to be free and take action at every level necessary to achieve it. We cannot change people's worlds for them or that is another imposition of will. I do believe we have the capability; we have just somehow become focussed on "development" as being applications of technology rather than developing people and society, which ultimately would lead to freedom and a balance with nature rather than a war with nature. And then there might be no-one to fight the wars or make the killing machines. An army without orders doesn't kill. Back to the question, Utopia is defined as being unachievable isn't it?

HEADWOUND – 'This Demeans Us' On a similar subject, how's the hunt ban changed things down your way on a Saturday morning? What's your local sab group up to these days, and are the inbreds getting round the ban?

NATH – Quite often the video camera is proving as effective as hunting horns, whips and sprays (although not half as much fun). We are going all over the place. We range across 6 counties. Some hunts are reacting to the presence of video cameras and behaving all day - so they ain't huntin'. Others try and get some space between us and them and behave when we catch up which means they spend nearly all day on the run - so they ain't huntin'. Others don't give a fuck and are either hunting blatantly or putting up the pretence of following a trail whilst hunting as a defence. 3 on our patch are definitely trouble. One is violent, even if they are following a trail. Another kicked off as soon as we got near them (thank fuck for the grills on the windows holding out!). Another is just hunting all the time. We may have to switch to sabbing them like the good old days. I am sure the old bill will suddenly be out in force like the "god old days" as well. There is less hunting happening but these people are such arrogant bastards used to telling everyone what to do that it will take a bit longer to take a hold than we'd like. But it's early days....

HEADWOUND – Political punk bands (while usually having good things to say) often come across like they think they know all the answers and cant wait to shove their anarcho-orthodoxies down the throats of the public, who are usually painted as being mindless automatons. Harsh but true, wouldn't you agree? So what gives us the right to think we know all the answers?

JAMIE – Contrary to what I said in Q9, there are times, usually after a visit to Southampton's West Quay shopping centre, when I seriously wonder about peoples mindsets. Since first encountering different groups through joining the YRE (Youth Against Racism in Europe) as a youngster, I've developed a bit of an aversion to movements and ideologies that treat the masses as sheep, because quite simply, I didn't then, and don't now, consider myself as being not part of the masses. I've never thought of myself as being enlightened, more educated, righteous, or of having answers that need to be forced upon others. Now I'm down with a bit of direct action, but I've found that in my day to day life subtlety, reason and example have been a more effective tool than smashing people down with a point of view.

NATH – We don't have all the answers. But I have an opinion and strongly held beliefs. And sure my answers may not be the right ones, but who that says they are the wrong ones can answer the question "When is it right to harm, degrade or kill?" I certainly don't see the public as mindless automatons. I have conversations with people and realise they have been (dis)educated and (anti)socialised to accept "truth" as it is presented by a small number of men (and to a lesser extent women) to protect their positions of privilege and power. But if you talk to them rather than at them, with reason rather than dogma, in a language they can understand, I believe the humanity will shine through.



HEADWOUND – Your top three songs of all time, and why?

ALAN – only 3? That's about 50 short of the space I need to do it justice but if pushed: 1: Tube disasters- Flux, 2: I cant deal with it-Born /Dead, 3: I Forget- SNFU and 4: Incendiary Device- Johnny Moped (I know that's 4).

NATH – Difficult one....In at number Three is *Holocaust* by Crisis (or Upright Citizens / Restarts / Tragedy's cover of it) because it has a really haunting guitar hook and is a great vitriolic wake up call to fascism creeping in. Unfortunately still relevant now 27 years on. Number Two is *The Clash -White Man in Hammersmith Palais*. The best song Strummer ever wrote and still a killer bass line. And this weeks Top of the Pops is.....*The Pogues - Sick Bed of Cuchullain*. It is punk as fuck and makes me feel great. It will be played at my funeral.

JAMIE – 1. *Operation Ivy - Room Without A Window*. The first punk LP I ever bought original. Its my first love and I can never forget it. I called my first zine *Room Without A Window*.
2. *Los Crudos - En Mi Opinion*. The first band I'd heard that took the urgency, pace and anger of the early 80s US bands and dragged it into the modern day. This song, this album, is so politically charged and fucking angry that listening to it now still gets me going.
3. It was going to be *The Only Ones - Another Girl, Another Planet*, but a friend just told me that its been used on a Vodafone advert. (I don't have a television - I'm a hippie) So instead I'm going to go for *Derrick Morgan - Conqueror*. I truly think this could be the best skinhead reggae record ever recorded.

HEADWOUND – And on a similar note, give us one book and one film you think everyone should experience, and why?

NATH – I would have said everyone should watch *Land and Freedom* which is about the Spanish Civil War, but I saw *The Wind That Shakes The Barley* the other day, about the Irish struggle for Independence and ensuing Civil War so I am torn. Both act as timely reminders that in the struggle for freedom you have to keep an eye on those whose goal diverts from fighting for freedom to governing you. Both are by Ken Loach whose film making puts across serious historical issues in believable, emotional, films rather than political diatribes. They bring the humanity back into the issues. Book: *Rat Scabies and the Holy Grail*. Cos I just love the thought of all those *Da Vinci Code* boffins having to rub shoulders with an uneducated oik who is famous for smashing things up and nicking anything removable.

ALAN – Nothing so highbrow I'm afraid. *Withnail and I*, coz it's just a fucking great movie and bores people to death when you talk about it. And I think book wise at the moment I'd have to say *Banksy- Wall and Piece* coz he has some fantastic ways of looking at the ordinary shite we live amongst, he manages to make scum look vibrant and beauty look dirty.

JAMIE – Wow, I thought Q12 was hard and total lack of imaginations going to make me go with *The Corporation* as I thought it was well put together, accessible and digestible. I was gonna go with a safe book, but shit; I reckon everybody should read *Post Office, Women, or Factotum*, by Charles Bukowski. He's a detestable, lowlife scumbag, but definitely my favourite author.

HEADWOUND – What plans do you have for the future?

ALAN – Cooking my tea, after that we'll see what comes up!

NATH – Touring in Europe. Recording more. Playing more.

HEADWOUND – Anything else to add gems of wisdom, jokes, that kind of thing?

JAMIE – Thank you for the interview. Ride bikes and grow vegetables.

NATH – My pearl of wisdom would be to watch out for identity theft. The state only wants to establish and classify your identity so they can steal it from you or try and change it. Fuck ID cards. And fuck the Terrorism Act. I got subjected to it at the airport for being a suspected anarchist....

ALAN – I suspect you are an anarchist too! My pearl of wisdom is this: 'war has never determined who is right, only who is left.' ah wise old fat punk!

www.wholeinthehead.co.uk

Fanzine Reviews

Obviously we like zines. Not all of them, admittedly, but we've both got a fairly high tolerance threshold for even the direst of fanzines. Not that we'll spare the rod if you're an idiot, but being long-term zine-writers ourselves, I think we both appreciate the effort that goes into DIY publishing... and the often complete lack of appreciation that results!

Anyway, as usual, send us yours, we'll review it and send you ours etc... you know how it works.

The choice of which covers to reproduce here is largely based on our narrow definition of punk rock aesthetics... original graphics or the astute use of cut 'n' paste are always going to win bonus points from us... personally I like punk graphics that are based on ink, *Pritt-stick* and a bit of style, and I really can't be arsed with production-line *Photoshop* dross. It might look flash, but it's got no soul, and it isn't really art unless you get your hands dirty...

And another thing... this issue we were wavering on whether or not we were going to include any zines that review music but don't review other zines. Fair enough if you don't include any reviews, but if you go to the effort of putting out a fanzine that includes reviews of bands, yet ignores the efforts of others who put time and energy into producing their own zines, you're devaluing the whole idea of zines... or probably just scared of the competition. There's more to punk than music. That's you told then...

4 MINUTE WARNING # 8

Hefty issue of Blackpool's cut n paste punkorama. Old school 80s style graphics are abundant throughout the many pages and the presence of this era's influence can also be detected in the choice of bands and articles. That's not to say this is a throwback or some rose-tinted nostalgia by any means as, alongside *Disorder*, *Conflict* and *MDM*, current bands not enshrined in prehistoric history help swell the ranks - enter *Sick 56*, *Active Slaughter*, *Higgins++*. As ever there's a militant animal right's emphasis, covering the history of the HSA, the cruelty of wearing fur, anti-hunt punk... And as an extension of *4MW's* solidarity with the animal kingdom *Mitch* has kindly donated an interview with *Headwound* favourites, *UNIT*, for your next cat litter change. Add to that gig and music reviews - all detailed and with humorous anecdote aplenty - and that's hopefully enough to distract you from the 'charms' of *Big Brother* for an hour or three... £1.60 plus an SAE from: *Mitch*, 31 Fir Grove, Merton, Blackpool, FY1 6PJ, England (RACHEL)



AGITATE # 6 & 7

All out crust attack from the pensmith of *Aversion*. Yes, Chris is back with a full length zine and about bloody time too! All things harsh and loud seem to be favourites at *Agitate* HQ and Chris has been able pin down a few of the noisy



buggers long enough to put them under the interviewing microscope and hold them up for public scrutiny. So, purveyors of #6 are treated to home-grown talent *Ruin and Extinction Of Mankind* while #7 travels further a field in order to tap into the minds of *Lebenden Toten* and *Gasmask Terror*. Both issues keep the politics to the fore with interviews with anarchist groups and resistance to the impending big brother device - ID cards. There's also some great photos and reviews of bands of a crusty nature. And for the traditionalists amongst us there are covers with skulls n stencils! 40p and an SAE or trade from: *Agitate*, PO Box 202, Shipley, BD18 3WB, England (RACHEL)

ANARCHOI # 12 - 18

Jesus fuckin wept, six issues in the time it takes us to do one... Each issue is A4, cut 'n' paste chaos, with the usual zine stuff - a stack of reviews, interviews, ads, that kind of thing. Not really groundbreaking, the questions are a bit samey and sometimes the type is on the large side (says a bit about the ailing eyesight of a certain aging section of the punk scene perhaps?)... but it's decent basic zine stuff, and if nowt else, you've got to admit James is regular (and there's no retards telling racist jokes in any of these). Anyway highlights from this large pile of issues are as follows: Issue 12 *Last Resort*, *The Werst*, *Deadline*, *4 Past Midnight*; Issue 13 *Subs*, *Hard Skin*, *Forced Entry*, *Airbomb*; Issue 14 *Filthpact*, *Hateful*, *Sad Society*, *Self Abuse*; Issue 15 *Swellbellys*, *Brighton ABC*, *Drongos For Europe*; Issue 16 *Antibodies*, *Refuse/All*, *Atomgewitter*, *Holy Racket*; Issue 17 *Shame Academy*, *D'Corner Bois*, *The Lobotomies*; Issue 18 *Standard Union*, *Hacksaw*, *UK Death Charge* tour diary and loads of reminiscences about 30 years of punk... Busy lad eh? About a quid fifty a go from: James Gemmell, 3 Hazelgrove, Kilwinning, Ayrshire, KA13 7JH, Scotland, but I bet he'll do you a bulk deal on postage if you ask nicely. (CHIP)

ARF # 2

Cut n paste frenzy from the deepest South (Somerset that is; not Texas). There's a local focus to this zine which is good to see and this takes the form of interviews with a label, *Alternative Blueprint* and bands *Robolint* and *Squad 69*. Continuing the homey theme is a retrospective view of Yeovil's best export *The Mob*. Venturing further afar, *Andy Cactus* pops in for a chat and *Leftover Crack* do their bit for international relations. All this plus reviews, art work and punk puzzles - what are you waiting for? A quid and an SAE from: *Arf*, Yeomans, 49 St James Street, South Petherton, Somerset, TA13 5BN, England (RACHEL)

ARTCORE # 22

You should all know what you're getting from this stalwart zine by now but for the uninitiated here's a brief synopsis. Dedicated hardcore veteran zine combining the classics of a bygone age (*Negazione*, *Gang Green*, *Posh Boy Records*) with the cream of the present day crop to keep things fresh (*Pilger*, *Signal Lost*, *Dauntless Elite*, *Fucked Up*). Straddling both sides of the pond in terms of musical genre this is a library of information for fans of hardcore in all its myriad guises. There's plenty of political commentary too, contained both within the interviews and in *The Daily Terragraph* which deftly cuts through the bullshit of the linguistic politico-babble found within the speeches of the lawmakers. Of course there's heaps of the ubiquitous reviews with the tone of many of these proving Welly isn't afraid to apply Occam's Razor to the crap and mundane. A winner for sure. A quid fifty from: *Artcore*, c/o 1 Aberdulais Road, Galfalfa, Cardiff, CF14 2PH, Wales (RACHEL)

ARTCORE # 23 (with 'America's Unknown' comp LP)

Suspect Device recently put out a 20th anniversary book, now Welly is celebrating his with a fucking LP!!! The zine comes as a twelve-inch wrap-round sleeve and the enclosed LP is a vinyl version of a compilation tape Welly put together in 1986, featuring obscure punk / HC bands of the time. The names are largely lost in the mists of punk rock history, but include *Chronic Disorder*, *Stukas Over Bedrock*, *Maggot Sandwich*, *Horror Planet*, *Entropy* and more (...no, me neither!) Musically, it's what you'd expect - some pretty decent stuff in there, and I have to say, its one hell of an impressive idea. Zine-wise, it's the usual *Artcore* territory... interviews with *Career Suicide*, *Smalltown*, *Direct Control*, and *Frontier Records*, plus in the Vaultage section, there's history lessons that include *Bad Posture*, *State* and *George Hurchalla*, author of *'Going Underground'*. Then there's Welly's review section, with his usual vitriol, and of course, the smartest layout of any punk zine in the UK. Twenty years experience of zine-writing certainly shows... From: *Artcore*, c/o 1 Aberdulais Road, Galfalfa, Cardiff, CF14 2PH, Wales. Not sure about the price though. (CHIP)

BALD CACTUS # 24

Having done a joint issue with the mightiest of zines (*HW* of course), *Bald Cactus* is busy riding high on this new found glory and Andy can currently be found basking smugly in the knowledge that his latest issue is featured in the *MMR* top 10. Yes we at *HW* might consider this to be a trivial matter but sometimes we forget that other zinesters have to really struggle to achieve what is just natural to us! Anyway, *BC#24* houses *Abrasive Wheels* in their reconstituted format and it's not the best of interviews, probably due the copious amounts of alcohol that were obviously involved. This is more than made up for by the extensive and informative chinwags with *The Dauntless Elite*, *The Restarts* and *Andy Higgins*. Andy reveals his Luddite tendencies via his rants about mobile phones, computers and i-pods (he probably cried at the demise of the wax cylinder as well) while students, emo kids and the Leeds festival all come in for some stern words too. Taking a cue from the recent spate of retro

fashion (or "vintage" - what the fuck are these ridiculous terms supposed to mean?) Andy serves up a 'dead Thatcher' poster ready for when the bag becomes wormsmeat. All good as usual, though Trading Standards might want to investigate the cover's claim of "humour"! 50p and an SAE from *Bald Cactus* (see distro list) (RACHEL)

BARBIE'S DEAD # 18

There's probably a load more of these out by now, as Alex tends to bang them out quite regularly... Anyway, here we have the now-characteristic cut 'n' paste chaos, rants abounding, a long diary of Alex's visit to Japan, and his A-Z of *Subs* albums (or A-U I suppose) which has got as far as *'Quintessential'*. His writing is sound, and he's certainly got his head screwed on when it comes to politics, but I swear the reviews are getting shorter - the zine reviews are basically condensed to a list. Still, he talks about this in intro and as he says, that's how he wants to do it, so fair enough I guess... 50p and an SAE from: Alex, Woodhouse, The Square, Gunnislake, Cornwall, PL18 9BW, England (CHIP)

BEATING FASCISM

KSL's last pamphlet on fascism sold by the shed load due to it's narrative format which largely dwelt upon glory tales of busting nazi heads a subject matter that should be close to the heart of any proper punk. Subtitled 'Anarchist antifascism in theory and practise', this forms something of a companion volume acknowledging there's more to the anti fascist struggle than ultra violence! Like many KSL publications there's the implication that we can learn a lot about today's fight by studying the past. To that end *Beating Fascism* presents a variety of essays, extracts and interviews from the early days of Italian fascism to the contemporary situation of the BNP in Britain. There are recurring themes which will be familiar to anyone who's been involved in antifascism such as the need to focus on broader social change as an ultimate solution and the fact that Stalinists can't be trusted one inch. This is a very timely publication and while it may not provide the adrenalin thrills of its predecessor, it's well worth hunting down. £3 post-paid from: *Kate Sharpley Library*, BM Hurricane, London, WC1N 3XX, England (RACHEL)

BEAT MOTEL # 1 & 2

Remember *Real Overdose* zine?... well, this is from the same town and its that zine reincarnate. The content is all over the place - interviews, reviews, columns etc as you'd expect, plus loads of random observations and wit. Some of it is funny, some of it reads like those e-mail circular jokes that go round at work, if you know what I mean, and some is...well, rubbish really. Between the two issues, there's a load to read, and interviewed bands include *Sick 56*, *The Big* and *The Ballistics*. Its okay, but it feels a bit like getting forty stoned students to write the first thing on their mind and make a zine out of the results. A quid fifty each from: *Beat Motel*, 71 Rectory Road, Ipswich, IP2 8EQ, England (CHIP)

BITE THE HAND THAT FEEDS THE POISONED FOOD # 2

First off, this looks exactly like you want a zine to look - cut 'n' paste and stark white-on-black text that's laid out beautifully. Aesthetically it's inch-perfect. Content is also fucking good... As well as lengthy and intelligent interviews with *The Dagda*, *Die Kreuzen* and a Dublin squatting collective called *Magpie*, there's a Copenhagen scene report, reviews, and articles about the *K-Town* festival and why DIY isn't an excuse for doing things badly. An absolute stack of reading in here in fact. This is one of those zines where I've near-enough zero interest in a lot of the music it covers, but it kept me reading all the way through in one go, and made me think - which is exactly what I want in a punk zine. Tremendous. About three Euros should do it from: *Cormy*, PO Box 578, 2200 København, Denmark (CHIP)

BITE THE HAND THAT FEEDS THE POISONED FOOD / COTTONFIST split

...and having poured uncharacteristic praise on that, here's another one. This split also takes in another Irish zine, *Cottonfist*, which leans more towards ruminating personal writing. Not usually my thing, but done quite well, and brightened up with some good illustration. Between the two, there's plenty to read again - reviews, loads of articles, an interview with *Inespy* and a long interview with a handful of foreign punk women living in Ireland, which is interesting. Still looks good, and still plenty to read - if I didn't genuinely like it, I'd be rolling off clichés about smelly crusties, so from the fact I'm not doing that, you can tell I'm impressed. Try three Euros from: *Cormy*, PO Box 578, 2200 København, Denmark (CHIP)

BLACKPOOL ROX II # 8

This is all reviews, put together by Andy Higgins, and this issue also includes a run-down of all the bands on the accompanying *'Ugly Truth About Blackpool'* CD (see music reviews), which makes for really interesting reading. Yeah, the layout is a bit dry, but the reviews are all well-informed and intelligent, and its well worth a read. Free (?) with an SAE from *JSNTGM* (see distro list) (CHIP)

BORN CAUGHT # 2

Another excellent zine proving that Leeds is indeed the zine capital of the UK if not the world! Right from the macabre front cover *Born Caught* shies away from the formulaic (and often dull) zine staples that are regularly deemed prerequisites by them that make the rules in zinedom. So, leaving those all important CD vs.

vinyl / "are Anti Flag sellouts?" debates at the door, there's original writing on the topics of muggings, women's prisons (this is particularly disturbing stuff – Western civilization? As if.) and distractions from zine writing. **Anti Todo** and **Eapsa Measa** provide the music-based injection, both having plenty to say for themselves. I really enjoyed reading about rival publications (zine reviews) too as Si has a good turn of phrase and isn't afraid to use the sabre of sarcasm to slay competitors. Good stuff. A quid and an SAE from *Proof Distro* (see distro list) (RACHEL)

BRAINS # 2

Ryan is certainly dedicated to the zine world (and a lot less lazier than the editors of *Headwound* it would seem!) as this is just one of many of his zines reviewed within these here pages. Since you've got both punk rock and zombies you've pretty much got everything you could want in a fiction zine. *'They Live'* for the punks. Yeah! Well written and funny; you're bound to recognise a few characters from your local scene too. Ha! Two dollars from: *Mishap*, PO Box 5841, Eugene, OR 97405, USA (RACHEL)

[Note from Chip – buy this now, it's fucking excellent!!!]

CODEYE # 14

A mermaid on the cover – eh? Is Rob on drugs or something? **3CR**, **999**, **DogsFlesh**, **Sick 56** and **D'Corner Bois** offer interviews in the first issue of *Codeye* I've seen in quite a while now. There's the usual zine stuff as well... reviews and the like. Rob has a good line in Les Dawson-esque one-liners that sometimes crack you up... and if he was capable of giving a bad review, I bet it would be really funny... One of those staple zines that never lets you down, but a few more mother-in-law jokes wouldn't go amiss... 50p and an SAE should do it, from: Rob Codeye, 23 Falkland Street, Middlesbrough, TS10 4JH, England (CHIP)

DEBUNK # 1 & 2

OK I'll hold my hands up here and admit that I thought the *Debunk* debut was pretty crap to be honest. Studenty humour, daft interviews (**Pickled Dick** and **Apes**, **Pigs** and **Spacemen** – the names say enough!) and aggravatingly inane pieces about fuck all – **Big Brother**, text speak... No I was not a fan. I do however, have to concede that issue 2 is a vast improvement, in fact it's like a completely different zine. There's fine interviews with London-Irish folksters **Neck**, and **Plan It X Records** as well as one with a gangland bouncer. The articles are pretty interesting too taking in everything from the *Leeds Festival*, to coping with daily insulin injections to bizarre contraptions for the home all held together with a fine dose of punk rock attitude. Good, more of this please... A quid and an SAE from: *Debunk*, 3 Pippin Close, Sittingbourne, Kent, ME10 2QJ, England (RACHEL)

DO THE DOG # 37

As usual, this is a brief newsletter that rounds up all the current goings on in the world of ska. If ska is your thing, you'll want it, if not... well don't bother. Key's label of the same name puts out some quality stuff, and his distro is well worth a look if you're writing off for this as well. My gripe with this is still that I'd like to see more in it, like maybe interviews of scene reports... there seems to be a gap in the market for a good quality ska-zine in the UK and *Do The Dog* is the obvious contender to fill it, especially these days, since basic news is so easy to come across via the internet. I still think this is worth supporting, and I'm constantly impressed with cover graphics as well. For single issues and subs, contact *Do The Dog* (see distro list elsewhere) (CHIP)

DOWN WITH THE PRISON WALLS! by Laudelino Iglesias Martinez

Laudelino is a Basque anarchist who has spent well over twenty six years in Spanish prisons, including many in the notoriously harsh FIES isolation units. This pamphlet is a transcript of a talk he gave last year at the *1in 12 Club* and he speaks about resistance against the prison system and the conditions endured by those locked up in such regimes. There is also some further information from a representative of *Salhaketa*, a Basque prisoner support organisation and some letters from Laudelino himself. Considering that Spain was a fascist dictatorship well within the lifetime of many *Headwound* readers it's especially sobering to realise how close elements of the Spanish state and prison system are to Franco's ideals. These writings show there will always be those willing to fight back against fascist repression in the face of often fatal reprisal. All proceeds from this pamphlet go towards funding the work of *Leeds ABC*. £1.50 post-paid from: *Leeds ABC*, PO Box 53, Leeds, LS8 4WP or contact leedsabc@riseup.net for more info (RACHEL)

DURGA Winter 2006

I've never tried to disguise the fact that I find the majority of perzines to be neurosis personified, self-indulgent twaddle. Yet here is one of those rare nuggets that goes against the grain of this genre because instead of mediocre teenage angst about being 'unlovable' or not being able to afford yet another pair of Vans this zine is not only filled with articles most people can relate to but both asks questions and offers answers. Articles include the decision to remain childless, the death of a pet, the love / hate relationship the editor has with her hometown and insomnia. There is also a lengthy piece about coping with her sister's diagnosis of MS and slide into drug abuse which makes for uncomfortable reading but is written with an obviously genuine mixture of love and despair. A great zine which I have to admit was a surprise for me. Two dollars from: *Mishap*, PO Box 5841, Eugene, OR 97405, USA (RACHEL)

EARTH ZINE RUNNING ZINE # 4

Like *Morgenmuffel* this is a little zine that tells the tales of the editor's life through cartoons. Also like fellow Brighton zine this is done with humour and has a bias towards the political. Here there's sabbaging action, killer mutant wasps vs Winona Ryder and Joe's attempts to pull ladies during his Spanish classes. And that's just for starters! There's also smaller cartoon strips and a guide to summer wild life. Cool zine with some great artwork. 50p and an SAE from: *Earth Zine*... c/o ABC, PO Box 74, Brighton, BN1 4ZQ, England (RACHEL)

EVERLONG # 7

This is another good, trusty utility punk zine in the *Suspect Device* mould. Plenty to read, including interviews with **Flogging Molly**, **Mudhoney**, **Black Friday 29**, and more, plus an interesting one with the bloke who runs *The Junction* boozier in Bristol. There's a **Reno Divorce** tour diary, a stack of reviews, including some good live reviews – something a lot of zines seem to neglect these days (including us – doh!). It's a bit dry in the layout department, and I'd prefer a bit more of the editor's personalities to come through, but it's still a reliable zine with plenty to read in it. A quid and an SAE from: Dave Lown, 7 Nicholas Lane, St George, Bristol, BS5 8TY, England (CHIP)

EVERYTHING FALLS APART # 5

Whenever I read *EFA* I swiftly bypass the interviews (**Chillerton**, **Los Destructos** and **Hardy St Pros**) and head straight for the best bits – Will's rambling prose on the theme of the issue. This time it's one we can all relate to: drinking. From alcoholism in the family to straightedge to the history of drinking excess (despite what the tabloids n Blair would have you believe binge drinking has been a national pastime for centuries, not a recently created phenomena); liquor and its accompanying merits, or otherwise, provides the food for thought. Mmm, a liquid lunch! Well written, and a valuable history lesson in part of Britain's cultural heritage, well certainly more relevant than most of the crap taught in 'proper' history classes anyway. As for the aforementioned interviews they are all pretty interesting to be honest but I just know I'd despise the music! Always good to see a zine that goes a little bit out of the ordinary and this one is a consistently good read. Cheers Will, it's your round! 50p and an SAE from: *EFP*, PO Box 215, Leeds, LS26 0WP, England (RACHEL)

FACIAL DISOBEDIENCE / LOST PROPERTY split

Again thanks to our long overdue deadline, this is a bit of an old one but it's still worth checking this out. Two Southampton zines have got together to make a diverse and interesting read that certainly doesn't pander to the attention craving egos of punk bands as there's no interviews and no reviews. Whatever next? OK then *Facial Disobedience* somehow manages to intertwine Greek mythology and hardcore drinking yarns without any hint of pretension. Cool stuff. *Lost Property* on the other hand allows you an Antipodean sojourn all from the comfort of your armchair. Following Hannah on her travels there's tales of giant spiders, canyons, white water rafting, swimming with sharks... plenty to keep you entertained that's for sure but without having to get bitten or wet! 50p and an SAE from: Phil, c/o PO Box 1398, Southampton, SO16 9WX, England (RACHEL)

FACIAL DISOBEDIENCE # 4.5

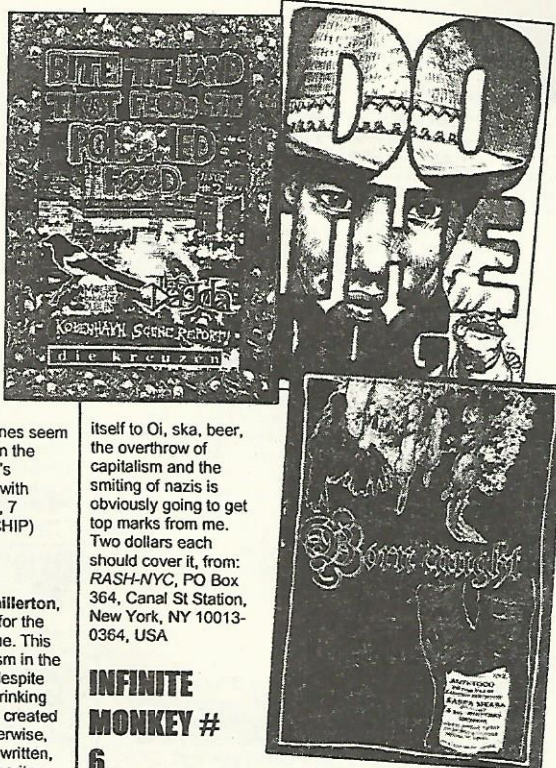
A compact issue here, and a good one... Phil shares his experiences again, this time taking in going on strike, finding the Cable Street memorial in London, and other stuff. I'm rarely interested in this sort of writing, but Phil does it well, has stuff to say and once again confounds my anti-perzine prejudices. Not a huge amount in here to read, but decent. Same address and price as above. (CHIP)

FAST 'N' LOUD # 4 & 5

"...Punk & Proud!!!" Name a fanzine after an *Ejected* song, and you'd expect it'd be 82 incarnate... This is an A4 trad cut 'n' paste zine along the lines of *Anarchy*. Another of those zines that doesn't exactly bowl you over with innovation, but seems like a good dependable read. Issue four includes **The Scrub**, **Bad Blood**, press cutting reminiscences about **Basement 5**, some goth numpies called **Mothburner** (it'd be too obvious to replace the first consonant...), **Burnside** (not the ex-Decadence *Within* one) and **D'Corner Bois**. Issue five has **Sonic Junkyard** (featuring the editor of *Anarchy* coincidentally), **Pete Wright** from **Crass** (the words 'up their own arses' spring to mind here), **Pink Pork Chops**, **The Softies** (another press-cutting montage) and **Ian Lowery** from **The Wall**. There's plenty of the usual record and live reviews and all that, and while it's very much a meat 'n' two veg punk zine, I enjoyed it. £1.50 post-paid each from: *Fast 'n' Loud*, 88 Overbrook Road, Gloucester, GL2 4RZ, England (CHIP)

HERE TO STAY, HERE TO FIGHT! # 1 – 3

This is the bulletin of New York *RASH*, and does a nice job of combining a sussed skinhead attitude and some sound politics. These three issues feature articles on US antifascist skin-zines, the Portland skinhead war, the 15 most essential left-wing skinhead albums and loads more news and comment. I was particularly impressed with the stress placed on self-education, and the reading list of 26 books that *RASH-NYC* requires all members to read is a great idea. These zines aren't exactly weighty tomes, and the layout is a bit dry – plus they seem to be even less regular than *Headwound* – but a zine that dedicates



itself to Oi, ska, beer, the overthrow of capitalism and the smiting of nazis is obviously going to get top marks from me. Two dollars each should cover it, from: *RASH-NYC*, PO Box 364, Canal St Station, New York, NY 10013-0364, USA

INFINITE MONKEY # 6

Bit of an old one this but definitely worth checking out. Band wise this is a delve into the eclectic music tastes of Ewan's twisted mind but all the interviews are interesting if a little odd! The **Serpents** one is the best by far, though **Patient Zero**, **Guapo**, **Snotnosed** and **Red Right Hand** shouldn't disappoint either. Ewan certainly likes strange sounds and you can have a peek at his latest purchases in his 'New To Me' section which is a veritable merry-go-round of the strange and sublime. Stir in a few rants and reviews and you've got a melting pot of hardcore confusion. No address, so contact infinitemonkey@fastmail.fm (RACHEL)

INITONIT # 18, 19 & 20

Grrrr, Paul's angry and you won't like it when he's angry. Least not if you're a capitalist, animal munching, car using, fascist, macho creep! Ranting at 19 to the dozen, with a nice little sideline in punk rock, *In It On It* tells it how it is with high dosage expletive overload. **Extinction Of Mankind** and **Pilger** take the hotseat while Paul applies the thumbscrews, while elsewhere you get to read about animal porn, marmite addiction and terrorism. Throw in some tips on how to beat depression and you've got an infallible antidote to the mainstream media shitrags. Issue 19 continues in a similar vein, this time cross-examining **MDC**, **Deadline**, and **Bonesplitter** – with the usual heaps of rants – while issue 20 brings you **The Day Man Lost** and **Eastfield**. Excellent stuff! 50p and an SAE from: Paul, 10 Regents Court, Princes Street, Peterborough, PE1 2QR, England (RACHEL)

LAST HOURS # 11, 12 & 13

Having ditched their awful 'Rancid News' moniker, this zine has really come into its own. The musical coverage is diverse (actually, much of it is awful, but you'd hardly expect it to be wall-to-wall streetpunk! would you?). The political coverage is increasingly in-depth as well, with a lot of insightful articles focussing on large topics like the anti-G8 protests, Hurricane Katrina etc. I could maybe take issue with elements of the political stance, but that would be churlish really, and I'm glad they're using the zine as a platform to push some genuinely important issues into the arena – in sharp contrast to some of the vacuous, fashion-obsessed shit that is creeping into punk these. They've taken the *Reason To Believe* notion, added a glossy cover and a £1.50 price tag and made it a lot more musically varied, and come up with what seems to be a regular good read. Content-wise issue 11 includes **Against Mel**, **Down & Outs**, **Active Distribution**, **Fighting Shit** and loads more; issue 12 features **The Levellers (!)**, **Behind Enemy Lines**, **The Plague Mass**, **Zegota** and more while issue 13 goes perfect-bound and includes **This Bike Is A Pipe-Bomb**, and a load of good interesting stuff about DIY comics and illustration. Each one is jammed with reviews as well. It's widely distributed in the UK, but if you can't get hold of it, four issue subs cost a fiver from: *Last Hours*, PO Box 382, 456-458 The Strand, London, WC2R 0DZ, England (CHIP)

LET'S JUST PRETEND # 3

Wow, they must be putting steroids in the drinking water round Croydon way as this has grown from a double-sided A3 sheet into a 60 page whopper! While most of the bands are not my particular favourites (**No Comply**, **Mercury League**, **Dwarves**, **Bouncing Souls**...) all the interviews are pretty interesting and there's also the inclusion of the mighty **Pilger** so you're definitely on to a good thing. The columns range from veganism to the crapness of drugs to dissatisfaction with Bristol so there's plenty of variety afoot. Opinionated too which is always a bonus! Topped with that old zine staple – reviews, all making for a decent new zine. A quid and an SAE from: Kate, 59 Canning Road, Croydon, CR0 6QF, England (RACHEL)

MARSULI #2

Neat little zine from Finland that I'd not encountered before but I'm glad this found its way into my mitts. Absolutely stacks of text dealing with all things noisy and thrashy. **Threatened Existence**, **Derrida**, **Deskilma** and **Omaisuis** supply the band action but what I like best about this zine is the way the editor's personality bursts through. Tour reports, rants, scene round ups, reviews...they're all there but each is endowed with heaps of honesty and forthright punk rock opinion. Ace! Sadly lacking a real address but contact: ersulimarsuli@hotmail.com (RACHEL)

MISHAP #20

The observant reader will have noticed Ryan Mishap's name crop up several times through this review section due to his prolific zine presence. In here, Ryan shares his thoughts on the way literature can be used both to offer information and to entertain but also to obscure from the reality of events (i.e. duplicitous media writing) and this fine zine also has an interview with a short-story author named **Bruce Holland Rogers**. A few labels and distros drop in for a chat focussing on DIY music and it's nice to have bands taking a back seat for a change. Columns cover a mix of local and global issues plus some more personal writing which is all worth reading and there's the usual smattering of reviewables. Last but not least there's a treat for the eyes with a scenic mountain scape feature, in full colour too! Three dollars from: *Mishap*, PO Box 5841, Eugene, OR 97405, USA (RACHEL)

MORGENMUFFEL #13

Great cartoon zine illustrating the adventures of Isy's life. This time round we get to do a bit of armchair sightseeing courtesy of Isy's voyages through Russia and Korea complete with book reviews of the holiday reading (supposed holiday faves 'The Da Vinci Code' and some Maeve Binchy tripe are conspicuous by their absence!). Unusually for *Morgenmuffel* there's also an interview in this issue with a Latvian punk doing the honours. After all that travelling it's time to put your feet up for some tales of babies, cooking and bikes. Good stuff as ever. 60p and an SAE from: *Morgenmuffel*, PO Box 74, Brighton, BN1 4ZQ, England (RACHEL)

MOST PUNKS ARE TOTAL ARSEHOLES / STICK TWO FINGERS split

Two London zines join forces for a punk rock assault against the ruling class and their ilk! *MPATA* proudly flaunts its working class bias and goes for the jugular in its article about students. There's also a good interview with **Intensive Care** and Mark's look at 'Gay People In History'. Not afraid to speak its mind, *MPATA* is snottily nosed punk writing at its most humorous and abrasive. On t'other side Mick bids fond farewell to the long-running *STF* in his last ever issue (so he says!). With the anti-Darren Russell venom still flowing abundantly (see the cover!) Mick turns his attentions to punk of a less corporate nature, namely **Raw Poo** and **P.A.W.N.S.** Of course Phil and Grant Mitchell pop in for their regular appearance and it's all topped off with Mick's aspirations to being a 'trendy', ha ha! Good old-fashioned punk cut 'n' paste action from both zines. 50p and an SAE from: *MPATA*, PO Box 35913, London, N17 9YP, England (RACHEL)

NEGATIVE REACTION #2, 3 & 5

Negative Reaction is Trev HAGL with a revolving staff of collaborators putting out a zine very much in the mould of the much-missed *HAGL*. Issue 2 includes **Stage Bottles**, **Emergency**, **Deadline**, **Argy Bargy**, **Hard Skin**, **Razor Bois**, **MDM**, reviews and the trade-mark lefty-bloke-in-the-pub humour and rants that have characterised Trev's zines for years. Issue 3 is more of the same, with **Runnin' Riot**, **Tset Tubes**, **New York Rei-X**, **Dirty Love** and more, this time including some classic stuff from Joe Diamond (*You Can't Polish A Turd* zine). Don't know what happened to issue four, but issue five sees Trev ditching his former cohorts and teaming up with his new lass as co-author! Interviews with **Anti-Nowhere League**, **Upstarts**, **The Spitfire Boys** and **Dr Strange Records** and the usual reviews and wit – the Blair's Britain section is absolutely spot-on, but I'm not sure what I think about Trev having his lass writing a dedication about what a good shag he is! They're all A4 size with plenty of reading in them, and almost unique among UK zines in having good music and a genuinely funny sense of humour in one package. Can't go wrong. A quid and an SAE from: Trev, 20 New Front Street, Tanfield Lea, Stanley, Co Durham, DH9 9LY, England (CHIP)

NIGHT JAUNTS #3

Nocturnal ventures of many guises come together to form this compilation zine under the watchful eye of Ryan Mishap. While it's true I feared personal writing of the most emo / pretentious kind, I was pleasantly surprised to discover a varied range of entertaining writing. The short story is an oft maligned genre but here you've got a grand mix, featuring fighting in the streets, skating, night hiking and a whole host of mishaps and adventures that could only happen under the cloak of darkness. Cool, atmospheric cover too. Two dollars from: *Mishap*, PO Box 5841, Eugene, OR 97405, USA (RACHEL)

NOW OR NEVER #7, 8 & 9

This seems to be a regular good read – a tabloid-format paper in the vein of *Class War*. Each issue is brimful of anarchist news, opinions and humour, compiled by *Norwich Anarchists*. Some of

the content seems to have been plundered from other sources, and the politics errs in places towards tree-hugging I think, rather than the battered-cops approach of *Class War*, but it's still well worth picking up. Shame more local groups can't get their shit together and put out regular propaganda like this. They also have an annual book-fair, which I'd imagine is worth checking out – never made it there myself due to the awkward transport logistics of getting to East Anglia. Anyway, *Now Or Never* comes recommended. Five issue subs cost a fiver from: *Now Or Never*, PO Box 487, Norwich, NR5 8WE, England (CHIP)

PART TIME PUNK #15

I love this zine! I'm always guaranteed not to know at least half of the bands covered and that's part of the fun. Ian writes with such obvious passion and enthusiasm that the interviews are always interesting and insightful. Covering the whole gamut of punk rock era, though tending to stay to the 77 style, this issue features the known – **The Members**, **Poly Styrene**, **Michelle Brigandage** and the unknown (to me anyway) – **Derita Sisters**, **Michael Rother**, **Alex Ogg** and **Jack Rabid**, and **Picture Frame Seduction**. Plenty of reading for your pennies and an excellent opportunity to discover some of punk's rarer gems. I bet Ian's record collection is full of them ultra rare *KBD* 7's too. A quid plus SAE from: Ian Canty, 22 Maldon Road, Bitterne, Southampton, SO19 7AE, England (RACHEL)



PERRO MALDITO #3

First time I've encountered this Italian zine but it's got a great meeting of trash legends (*Deathside* and *Infest*) and new(er) kids on the block (*Vitamin X* and *Warsore*) in the interview department. The articles are a balanced mix of the sober (a history of the concentration camp) and ways with which independent media can be utilised, emphasising the need to learn from the past but always look to the future. Well written and informative throughout with reviews by the bucketful and adorned with an ace skeleton-tastic cover. A welcome addition to the zine collection of any lover of the fast and thrashy. More of this! Two Euros post-paid from: Raffaele Sironi, V. Biffi 11, 20050 Sulbiate (MI), Italy (RACHEL)

PLOPPY PANTS #4 (with comp CD)

While the name may conjure up the gruesome image of 'wacky student' humour, this is a cracking little zine brought to life through the quill of Roddy Atomegitter. Amidst a flurry of cut n' paste that'll have you thinking it's the 80s all over again there's everything you could want in a zine. OCD provide a really good interview and **The Neverland Sleepovers** also share a few thoughts though I was left not sure whether they were a real band or not! As every self-respecting zinester knows rants are what the kids want (well except those morons who think everyone with a conscience is a rabid PC lunatic of course) and Roddy's got it all covered on that score with much spleen being vented towards sloganeering, elitism, moves to ban Buckfast (surely not!). And while Roddy stops to catch breath he gets his pet rants-in-residence to carry on the good work! If that's not enough for you then there's an overview of the mighty **Motorhead**, an entertaining way of the bible proving that all it's adherents are not only deluded fools but hypocrites as well and a smattering of reviews. Great stuff, we definitely want more of this at *Headwound HQ*. Plus, you get a CD of the many tunes setting the *Ploppy Pants* turntable ablaze. 50p and an SAE from: Roddy, Pillars Of Hercules Organic Farm, Falkland, Fife, KY15 7AD, Scotland (RACHEL)

POOR & FORGOTTEN #21-24

Each issue of this zine is a little folded-up A3 sheet packed full of punk rock chaos, and penned by Matt who is currently banged up in a US prison. Actually, I think he might be out now, but I presume the PO Box is still active, so drop him a line anyway. Its pretty impressive managing to put this together in jail, and he manages to put a fair bit in each copy – interviews in some, such as one with **Broken**, one with a zine library and one with a local punk DJ. There's some interesting articles too – I particularly enjoyed the one about prison tattoos. Plus loads of other rants, humour and general punk zine stuff, and I'm well impressed that Matt has managed to put out so many of these – nice one! A dollar or trade from: *Poor & Forgotten*, PO Box 59, Linwood, MA 01525, USA (CHIP)

PROFANE EXISTENCE #48-51

Fuck me, where do I start?! If you remember *Profane* of old, it was always a good read, but recently they've taken it to a whole new level. Each issue is perfect-bound, and anything up to about half an inch thick, with an absolute ton of reading and a full-cover glossy cover. They've been using the format to its best, with each issue including a featured artist who gets a detailed interview and plenty of their work pictured on the cover and within – which is something I hope they continue. In fact, at first glance, you could mistake it for a graphic novel! And what's even more impressive is that they're putting these out so regularly... at risk of sounding too fawning, I'll curtail the praise and run through each issue... 47 features **Blown To Bits**, **Extinction of Mankind**, **Ballast**, **Avskum** and **Iskra**, with Kieran from **The Restarts** stepping up for the featured artist slot; 48 has **Against Oppressive System**, **Sean McGhee**, **Disrespect**, **Hellschock**, **The Dagda**, **Migra Violenta**, **Words That Burn** and artist Steve from **Visions Of War**; 49 includes **Born/Dead**, **Voetsek**, **Mutiny (!)**, **Schifosi**, **FxPxOx** with **Chris Slug & Lettuce's** photography; 50 is a **fuck-off huge** double issue including **Skuld Records**, **Imperial Leather**, **Nausea**, **Apatia No**, **Ruin**, **Sick Terror**, **Mass Genocide Process** and a **Skuld** compilation CD on the cover. Of course, it's not just about the music, so as well as the expected reviews etc, there's a stack of in-depth political writing in each issue, prisoners writings and so on. Yeah, admittedly a lot of the music is the kind of crusty dirge that leaves me cold, but that hardly matters... In a time when traditional punk zines (like us!) often seem to be floundering in the face of the internet, *Profane* seem to have completely re-written the possibilities of the DIY fanzine, and this really is a mandatory purchase.

Andy Cactus is now doing their UK distribution, so get in touch with **Bald Cactus** for individual and subscription rates in the UK, or contact *Profane* themselves elsewhere (see distro list) (CHIP)

PUKE #9

After a break from zine action Becca is back in the fray with another fine issue of *Puke* spewing forth onto an unsuspecting audience. As ever this is a rollercoaster of the weird, wonderful and just plain bizarre all safely pinned together with an obvious love of 77-style punk rock. While the imagery and style of band may lean to the punk scene of yore *Puke* is bang up to date much in the same way as *The Suffragette* set out its stall. The current crop of bands welcomed into Becca's vomitorium (**The Ballistics**, **Nuclear Babies**, **Neon Maniacs** and **The Remnants**) are given a thorough grilling, revealing a healthy (if largely unknown to me) scene. It seems like there's plenty of stuff going on around Brum way too as the sheer volume of the *Puke* live reviews pays testament to! Snottily,

uncompromising and fun – one for sick kids everywhere. 50p and an SAE from: *Puke*, Flat 4, 1588 Pershore Road, Stirchley, Birmingham, B30 2NH, England (RACHEL)

RIOT ON YOUR OWN #20

Bit of an old one this so there's probably been a couple of issues since this hit the street. Anyway, this one has interviews with **Sick 56** (good!) and **1000 Drunken Nights** (not good!), the **Wasted** fest dissection, loads of reviews and, of course, tons of pictures. Bill is a good writer with a witty turn of phrase, just a pity his taste in 'music' is as dire as Chip's! Free with an SAE from: Billy Riot, 5 Glen Road, Belfast, BT5 7JH, N. Ireland (RACHEL)

RIPPING THRASH / GADGIE split

Two of the UK punk scene's most well known zines have got together and if you're familiar with them you'll know that both sides have something different to offer. So what we've got courtesy of RT is an old interview with *Tasmanian Alcoholic Distro* / *Zine* which is massive and hugely educational going into great depth on topics like Palestine and the treatment of Aborigines which is probably worth the entrance fee alone. Elsewhere there's a stack of reviews mainly of the crust / thrash / grind variety, a good article about bunking trains written by **Jessi Adams** plus some of Steve's thoughts and opinions. On the other side *Gadgie* has **Patient Zero**, reviews and as you might expect many a rambling tale of Marv's misspent youth plus an extensive round up of antics at Boston's infamous *Indian Queen*. 50p and an SAE from *Ripping Thrash* (see distro list elsewhere) (RACHEL)

RUNNIN' FEART #12

Heavy on the glossiness and computer generated graphics yet not so keen on in-depth interviews. However, the quantity can't be sneezed at with many bands being treated to a brisk Q & A session. So, if **Dead Pets**, **Fleshies**, **Tsunami Bomb**, **Groovie Ghoules**, **Flogging Molly** (to name a few) do it for you then you could probably glean a nugget of information or two. Lots of reviews but, what I find most disappointing in zines, no articles. Try £1.50 from Callum Masson, 12 Crusader Crescent, Stewarton, Ayrshire, KA3 3BL, Scotland (RACHEL)

SLUG & LETTUCE # whatever

To be honest, I tend to skip much of the columns in S&L... a bit too much tree-hugging and earth-mother shenanigans going on there. It's still a vital zine to pick up though, for the reviews and Chris's live photos. It's near-enough free for gods sake, so you may as well... S&L and me are probably coming from two very different angles, but I'd still heartily recommend it, especially for the more crust-leaning of you... Two dollars post-paid from: Christine, PO Box 26632, Richmond, VA23261-6632, USA or subscriptions in the UK via Active (see distro list) (CHIP)

SMASHED IMAGES #3

I wish this zine was a bit more regular (although I'm hardly one to talk!) The combination of sound politics and good musical taste is a very rare one, and not only is Paul obviously ideologically sorted, he features a good bit of Oil On the political side, there's interviews with a radical Dutch trade union group and a Basque independentist group, and the intro mentions the squatting movement that Paul is involved in - including the shocking tale of a guy who was shot by cops after leaving his squat. Musically, this issue includes interviews with *Antitektual*, *Hateful*, *The Movement*, *Point Of No Return* and a good one with *The Oppressed*, plus a stack of reviews Cracking stuff, and exactly the kind of thing I want to see in zines. And if you've seen previous issues, you'll be glad to know that the psychedelic print-job has been reined in, making it a lot more readable. Maybe not my top zine this time round, but not far off... About three Euros should be enough, from: Paul, PO Box 1184, 6501 Nijmegen, Holland (CHIP)

SOUTH COAST VEGAN COOKING ZINE #1-4

Does exactly what it says on the tin... Usually when people print vegan recipes in zines, they are so painfully obvious that there's simply no point reproducing them... boil some vegetables and some pulses and add some curry powder - hardly challenging or inventive is it? A lot of the stuff in these zines is like that... I don't need to be told how to make a cheap pan of vegetable slop or a salad for the hundredth time. What saves these though is the occasional injection of *real* ingenuity... vegan *Snickers* for example, or vegan *Bounty's*. I think you already know if you want these zines - my dietary tendencies are nowhere even approaching vegan so I can't say they really grabbed my attention all that much, but if you are of vegan inclination (or you're trying to impress a bird who is!), these would be worth tracking down and its written with obvious enthusiasm. Miles better than that bloody awful patronising *Soy Not Oil* crap at any rate. A quid and an SAE each from: Hannah, PO Box 1398, Southampton, SO16 9WX, England (CHIP)

SUSPECT DEVICE #44-46.6

Here's yet another zine that shames our slothful output. I'd best start with a quick resume of what's in them... Okay, here goes - Issue 44 includes *7 Seconds*, *An American Obsession*, *The Partisans* and *The Loved Ones*, Issue 45 features *None More Black*, *The Mercury League*, *Self Abuse* and *One Way System*, Issue 46 has *Paint It Black*, *Fighting Shit*, *The Varukers*, *Dirty Love* and *Abandon Ship*, and Issue 46.6 is a seasonal mini-issue with *The Violators*, *Flamingo 50* and a free *Intent CD*! And each issue of course has loads more, including reviews, columns and the odd article, tour diary and so on. The format may not break the mould, but arguably, with twenty-something years under their belts, SD probably created the

mould for many UK zines! If you haven't seen a copy, its always worth buying - just good no-bullshit punk rock, with a variety of writers and a refreshing non-sectarian musical outlook. A quid and an SAE each for 44 & 45, £1.50 plus SAE for 46 & 46.6 (I think) from: *Suspect Device*, PO Box 295, Southampton, SO17 1LW, England (CHIP)

THE COMPUTERS ARE TURNED OFF FOR A REASON #1 & 2

There are times when I realise that if I had more will power to turn off the computer instead of being easy prey for the monolithic twin evils of *My Space* and *Ebay* then I would get a hell of a lot more done. But I digress and its obvious that Will is perfectly capable of administering the 'off' button in a far more ruthless fashion and has produced a fine cut 'n' paste zine. The majority of the text is written in his own fair (and legible!) hand - a blast from the past in this world of hyper technology! Always good to see bands championing their local scene and in here there's *The Motherfuckers* and a lengthy chat with *Beat Motel* zine. Politics rear their head via a talk with anti-fascist historian David Renton (much loved by the SWP and academic beard-strokers it would seem!) plus cartoons, experiences of being in a band amid a wealth of Pitt-stick and newspaper frivolity. Definitely worth checking out! 50p and an SAE or trade, from: *The Computers...*, 10 Nightingale Crescent, West Horsley, Surrey, KT24 6PD, England (RACHEL)

the perils of being working class are nicely interspersed with music based articles on *Victory Records* and *Astro Phil + Stella*. There's also a play in one act entitled 'Self Help' which I didn't understand, but may be you will. Diverse, articulate and opinionated. Two Euros post-paid from: Alva Dittlich, Johann-Kohlmann-Str. 8, 53913 Swisttal, Germany (RACHEL)

TOXIC STRESS #20

I haven't seen this in a long while... *Toxic Stress* is one of the dying breed of old-school UK punk zines - cut 'n' paste, cider, studs and swearing... Someone fix Ade up with an *Arts Council* grant so he can print this zine by the thousand and give them to the scrawny useless emo nerds, and show them what punk fucking rock really means... This issue has interviews with *Anarchoi* zine, *The Meanwells* and some lad who organises *Derby Punk Picnic*, plus a stack of reviews. Though I'd prefer a bit more ranting and editorial personality to come through. Hardly mould-breaking stuff, but this sort of zine used to be the bread-and-butter of UK punk and I wish we still had more of them. 50p and an SAE from: Ade, 26 Rutland Avenue, Borrowash, Derby, DE73 3GF, England (CHIP)

UNKNOWN HEROES by Miguel Garcia

Subtitled 'Biographies of Anarchist Resistance Fighters', this pamphlet collects some brief biographies of those who took up arms against Franco. Previously published in 1 in the 70s, they are short, readable glimpses into the lives of people not that far away from us either in time or location, who were obliged to fight and die in the struggle against fascism. Obviously, within the limits of a short pamphlet, there's not a huge amount of background or depth, but it's a great read nonetheless, and like a lot of KSL's less esoteric publications, it whets your appetite for more. If the subject interests you, I'd also recommend ordering Antonio Tellez's 'Sabate - Guerilla Extraordinary' from KSL as well - it reads like an action film script, but with Catalan anarchists as the heroes! To be honest, I think you already know if you want this - I guess our readership is probably split between people like me who lap this stuff up, and people who regard it with suspicion as the realm of beard-stroking intellectual politico-nerds... if it sounds like your sort of thing, you won't be disappointed. £3 post-paid from: Kate Sharpley Library, BM Hurricane, London, WC1N 3XX, England (CHIP)



TIME BOMB #7

The predecessor of I this again is a traditional cut n paste rumpus. In fact this is true old-skool, using news clippings amongst the record sleeves and flyers. There's some pretty good stuff to be found within these inky pages too - punk philosophy, first fanzines, favourite punk records. Very youthful and brimming with enthusiasm and exuberance. Yeah, punk rock! *The Unknowns* and *Fighting Shit* pop round for a cup of tea and a chinwag and its always interesting to read zinesters appraisals of their own scene too - in this case, Overton. All topped off with a mega wordsearch for all you punk puzzlers out there. Try a quid and an SAE from: Alex Andrews, 22 The Lorne, Bookham, Surrey, KT23 4JZ, England (RACHEL)

TOILET PAPER #13

Feminist-punk zine from Germany. Alva's certainly been busy getting TP well into double figures and as usual this is jam-packed full with no space lying idle. Combining both musical and personal topics, Alva doesn't go in for the wishy-washy skirting round the issue approach preferring to go straight for the jugular. This is a good thing! Thoughts on rape, not grrl, conformity and

VILE GENERATION #10

This is all pretty chaotic, hand-written bedlam, featuring interviews with *Blacklisted UK*, *Hunting Lodge*, and two 'brief' chats with *The Liars* and *Anti-Flag* - the latter being quite a laugh. Elsewhere it's the usual reviews and non-PC humour, all coming across like the kind of thing some punk kids in the 80s would have knocked up at the back of maths class if they'd spent lunchtime on the *Evo-stick*. I'd like to see more of the cartoons. 50p and an SAE (?) from: Russell Taysom, Caer Mynydd, Deniolen, Caernarfon, Gwynedd, LL55 3NF, Wales (CHIP)

YOU CAN'T SAY NO TO HOPE #6 & 7

If you're a fanatical vegan with a chronic cannabis habit and an interest in fashioning garden features from logs, this may be the zine you've been looking for. Welcome to the bizarre world of Jon from Nuneaton, in which we get some ruminations on such topics as vegan beer, writing letters and wrestling, plus some *Blue Peter* tips on things like making log piles (the clue is in the name...) This is what happens when you combine heavy music, drugs and New Deal GNVQ Conservation courses. Nice lad, but plainly barking mental... Free with an SAE from: Jon West, 71 Merlin Avenue, Nuneaton, CV10 9JY, England (CHIP)

SEND EM BACK?

When you hear the Daily Express-in-jackboots opinions of the BNP it provokes a variety of responses. A sudden welling-up of violent intent is a common one but another reaction often heard is "if they don't like living in a multicultural society, why don't they just fuck off somewhere else?" It would be nicer if the assorted scum of the Far Right would vanish to some remote island to live out their fantasies of servile submission to a tin pot Fuhrer and leave decent folk in peace. You may be surprised to note there is actually a historical pretext to this; I recently read an excellent book on the subject.

Renowned misanthropic philosopher and syphilite, Friedrich Nietzsche, was troubled throughout his life with an evil harriidan of a sister by the name of Elizabeth. It was this sibling who successfully packaged Nietzsche's ideas as proto-nazi reflecting her own ultra-right anti-Semitic agenda. She exerted enormous control over him and in her later years touted his ideas to Mussolini and Hitler. Charming lady! Elizabeth married a delightful fellow by the name of Bernhard Förster who was, if possible, more virulently anti-Semitic than her. The pair hatched a scheme to create a pure Aryan homeland and in 1886 set up Nueva Germania, a colony in the Paraguayan jungle and moved a number of "pure Aryan" German families over. The families were promised a utopian tropical paradise but arrived to a life of squalor, infertile farm land and disease. They were left to eke out a peasant's existence while Elizabeth and her spouse lived in relative luxury. Discontent quickly brewed and the two ideologues bailed out leaving their followers marooned in the hostile South American jungle, isolated even from the local population. Forster did the decent thing and died shortly afterwards while Elizabeth clung on until the 1930's, spending a few decades being a poisonous witch living off her brother's talents and ingratiating herself to the upper echelons of the Nazi Party.

The book itself is half history and half travelogue with the author journeying back to Nueva Germania in the 1990s to see what, if anything, was left of the supposed master race. I have to confess that when I started the book I was gleefully anticipating lurid tales of inbred nazis begetting two-headed web-toed children, but the reality was far more pathetic. The fifth generation descendants of this increasingly sparse population were still stranded in the jungle living hand to mouth like their great grandparents. Their reluctance to intermarry with the indigenous people has begun to break down and the history of the colony and its ideology have become a distant memory for many - the old photographs and flags and vague stories from the older residents meaning little in a settlement virtually isolated from the rest of the world.

So what would happen if all the fash did fuck off somewhere else? Well if this is any indication we could come back in 50 years time and find a population living in squalid misery being punished for the crimes of their ancestors. This isn't a liberal argument but the idea of kids being turned into victims because of the fucked up views of their forefathers is no kind of solution. And besides which just wishing they'd go away is a cop out anyway because it doesn't challenge what they do or, more importantly, why they do it. At any rate if you put all of Britain's nazis on a deserted island their pre-disposition to schisms would have 40 villages each with its own Fuhrer!

The book in question is called 'Forgotten Fatherland' and was written by Ben MacIntyre in 1993 (ISBN 006097561X). In an odd footnote to this an American composer called David Woodard has recently visited Nueva Germania and is writing a piece of music in its tribute. Given that his other works are paeans to leading nazis he'd probably be best off staying in the jungle on his own! (RACHEL)

The Bayonets



STREETPUNK CREW

I found The Bayonets on the internet, so there's not really any great story there. They're from Serbia and I live in Leeds, so as you might expect, I haven't seen them live or anything. Their website immediately endeared itself to me by having a picture of a tiger wearing a swastika with a fucking great bayonet rammed through its head... straight to the point! So I duly blagged a copy of their demo, and it's absolutely great (see the review elsewhere). I nearly went to Serbia about five years ago with Dog On A Rope, but the van broke down in Switzerland so we never made it, and all I have is a Serbian visa stamp in my passport instead - shame, as on the strength of bands like this (and Red Union, another Novi Sad band) it seems like there's some decent stuff coming out of the country.

HEADWOUND - Introduce yourselves... who's in the band? And what do you do outside the band?

BAYONETS - The Bayonets are: Vuk - bass, Jova - guitar, Smuk - guitar, Garic - drums, Miljan - vocal. All members except me are playing in few other bands. We also helping some foreign bands to play in our town, so far we've organised a lot gigs, including shows for Los Fastidios, Heros & Zeros and many others. All of us study at the moment, and some members working some season jobs.

HEADWOUND - How did you get together? Tell us the story of The Bayonets?

BAYONETS - Band officially started in summer of 2004. Some time before that I was hanging around very often with members of local ska band Ringispil, I travelled with them to many gigs across the country + in Croatia & Hungary. We were spending a lot of time in their rehearsal room (it's like our private squat near drummer's house :) and since some of Ringispil members wanted to start project which would be more influenced by punk and oi!, idea was born. Of course, it the beginning it wasn't serious at all. Rehearsals were parties for our friends. But few weeks later Smuk visited our place. The same moment when he played some dirty riffs on his guitar, he blew us away so we thought we could try to do something more serious...

HEADWOUND - Any other bands you've been involved in? Can you tell us a bit about Ringispil?

BAYONETS - Ringispil is our bro-band since 3 of us play there. They exist for about 4 year and play ska with punk & some reggae influences (something like Scrapy or Skarface). They also have strong anti-nationalist message so I'm really glad that they are getting bigger, not only in our town, they have big support in other ex-Yugoslavian republics too. Few months ago they officially published their debut CD, tomorrow they'll play few tunes in one of the most popular TV shows in Serbia. Smuk also play in local punk-rock band called Bomber, and in some other projects.

HEADWOUND - What first got you all involved in punk? What inspires you to stay involved? What if anything annoys you with punk today?

BAYONETS - Ten years ago I bought 'The best of Oi!' compilation tape, I think it has strongest influence at my music taste in future. Before that I listened to some local punk / HC that also infected me. Before that time I was already crazy about football and I found interesting all those sing-a-long refrains in punk songs which remind me on atmosphere on terraces. And music was full of energy, different from the stuff that other kids in school liked. It was in enough for me. By time I was realised that's much more than rebellion against trendy wankers. It's hard to answer this question and to avoid some clichés at the same time, but punk really change my life, and kept my mind clear and free in the area ruled by hatred and prejudices.

Every new cool album that I hear, fanzine that I read, travelling to the gigs and meeting new friends and drinking with the old ones are the just few things that inspires me. I am getting annoyed with young kids who can't figure out that hard core is part of punk music, not music played by cropped-hair metalheads with macho attitude. Also, I don't like all those managers and booking agencies who don't give a fuck about true punk spirit, while closing our music to industry.

HEADWOUND - What was your original plan for the band - what influences you musically, lyrically etc?

BAYONETS - Before I started The Bayonets I always used to think that my band would be more a like typical oi! stuff. But as you can notice, it's a bit different cuz every member has various influences. We all like oi! & punk, but some love garage stuff, other are into more melodic punk... And it's interesting that some people compare our music with the bands that I don't listen, such as some Swedish and US groups. Lyrically, situation was more clear. We were pissed off with the lack of the bands in our country who openly criticize racism & nationalism etc. Lyrics express all our opinions and feelings, and we sing about various topics from life, from party songs, over some personal lyrics to some, let's say, political statements, no rules at all.

HEADWOUND - Have you recorded anything else apart from your demo CD? Were you happy with how the demo turned out? And what reactions have you had to it?

BAYONETS - Beside one song that we recorded few day after first rehearsal (it's an old version of 'Our Fight' featured on 'Class Pride World Wide vol.3'), we also visited studio by the end of 2004 and recorded 5-track demo. I think it turned out pretty ok, since that we were active only about 4 months in that time. Previous plan was to record demo few months later, but because of obligations of some members (personal + work with other bands) we had to recorded quickly in December '04 / January '05. So it's easy to notice a bunch of mistakes (English, singing, drums...) and some songs sound lame to us now. But anyway, we think it's OK for a demo. Reactions were positive. Our friends liked that material, reviews in fanzines were good too, with few exceptions in our country ha ha. Few songs from that demo are featured on some compilations (Canada, Lithuania, Italy, Hungary, Serbia), so we can be satisfied.

SOCIJALA TOURBOOKING HAS NOTHING BETTER TO DO:

INTERNATIONAL
SKA PUNK UNITY

DR GREEN
LITHUANIA

DERKOVBOIS
HUNGARY

THE Bayonets
NOVI SAD

FUCK
FASCISM

25 MART, SUBOTA, 22h, NS TIME

Preprodaja LD Shop Holograms

HEADWOUND - Have you played many gigs? Have you played much outside of Serbia? What would be your dream gig?

BAYONETS - We played 15 gigs so far. Beside our area, we played 4 times in Croatia and once in Budapest. Also, few gigs are scheduled for this autumn in countries nearby. Dream gig? That you asked me this question 5 years ago my answer probably would be 'Holidays in the sun' or something like that... But definitely, I like more gigs in smaller venues with couple of bands. Of course, we like to play on bigger stages for a change, like on the last gig, but we always enjoy to play in smaller clubs cuz crowd is closer to us. Anyway, my wish is to play gigs in countries like Indonesia, Thailand... Also, last gig that we played in our town few weeks ago which was promotional party for the book about local punk scene, that night we shared stage with some great local bands which woke up interests in punk-rock when we were kids, and it meant a lot to us.

HEADWOUND – Tell us a bit about your local scene any other bands you'd recommend checking out? Any zines, venues etc? Anything else about your town that you think the world needs to know about?

BAYONETS – I think that my town (Novi Sad) has the best scene in our country, but it's still far from great situation. We have some really great bands, but it's not enough for the scene. Problem is financial situation, lack of ambitions with some bands... But the real pain in the arse is cuz at the moment in Novi Sad don't exist any youth club or something like that, so we must make compromises with greedy owners of private clubs, and of course, for them is better to bring some DJ or student band, then underground band. I don't know if any fanzine is still running. In 90's and in beginning of 2000's we had some quality zines here (3 *Drugara*, *S.c.a.b.*, just to name a few), but it seems that internet had killed it.

So, it's time to mention some bands, right? You know about Red Union, they are pretty successful in Europe. I told you about Ringispil already. *Blitzkrieg* is band that was active in 90's, they are back on the streets now, and sounds better then ever. They play melodic streetpunk-rock, and many people think that we have some of their influences... If you're into stuff like *Descendents* or *All*, check out our friends *Shoplifters*. *Lockdown* is playing hard core sound which is mainly influenced by bands like *Agnostic Front* or *Madball*, but they also play *Oppressed* cover on their gigs. Our scene is also very known in area because of garage r'n'r / punk bands such as *DMT*, *Korozija* or *Mighty Dogz*. Oh, almost to forget oldies like *Vrisak Generacije* or *Atheist Rap*... As you can see, situation is not bad at all, but quality of the bands it's not most important for the scene, unfortunately... As I told, we don't have normal venues and some of these bands are under-rated in their own town. I hope that better days are coming. Novi Sad is town in Ex-Yugoslavia where first punk & oi bands were formed, the fist Yugoslavian skinheads showed up here... We always had strong and famous alternative scene, hope we will continue that way.

HEADWOUND – You say you don't consider yourself a political band what are your lyrics about? Do you think it is possible to play punk and ignore politics totally?

BAYONETS – We say that most because of punk crowd in Serbia. Now in punk / HC scene in Serbia the clothes is more important than attitude. Most kids look at us as some strange band because of openly antifascist stance. They think that it is something "revolutionary", new in punk... For most of them, it's just about music, stage-diving, circle pits... and trying to avoid confrontations, unfortunately. So, we wanna let them know our opinion that standing against any kind of discrimination is not unusual in punk. So that adjective "political" is not necessary needed for us. We think we are just a punk band... In lyrics we cover different topics. About other part of question... One of my favourite bands are *Guitar Gangsters*. They don't care about politics too much, but they are punk band, there's no doubt about that. In the other hand, you have some popular bands who sing about Palestine or Zapalistas, but they are asking very big money for the shows and merch, asking from organizers big fence in front of stage an stuff like that "rock star wannabe" kind of thing. I think that attitude is most important for the punk band, but it's not necessary to be expressed through labels or political slogans.

HEADWOUND – Most people in Europe still associate Serbia with the war in the 1990s... do you think Serbian society has begun to get over those days? How much effect do those times still have?

BAYONETS – You call it "blast from the past", right? It exists in Serbia. It seems that many people didn't understand what Milosevic's politics had done here. In 2000. his regime was pulled down, but many people saved their political opinions. And Milosevic's opposition made mistake cos they didn't "clear" some institutions (police, army, informative agencies...) from Milosevic's people. So premier Djindjic was assassinated in 2003. and from then thing become even worse. To avoid misunderstanding, I wasn't fan of Zoran Djindjic, but he was more capable than any other Serbian politician. Nationalism grows, for big number of people war criminals are heroes... It's similar in Croatia... Hope that will be changed soon...but don't know how...

HEADWOUND – Do you have many problems in Serbia with fascists? Do they cause problems to the punk scene? How do you stop them?

BAYONETS – Unfortunately, boneheads are pretty active in Serbia. But their biggest number is in Belgrade and some other towns in south of country. In '90. they were more connected with nazi skinhead subculture, now it seems that they're growing for some other scenes, like metal or from some parts of society that are not connected with alternative subcultures at all. They're connected with some political parties (who denies that in media) and with bunch of "patriotic" organizations. Very weird and difficult problem.

Punks in Belgrade have a lot of problem with nazis, very often they attack small groups of punx after the gig. In Novi Sad situation is much better. They tried to attack us on Antifascist festival last year, but they didn't cuz lot of people were there. Our goal is to warn younger people what nazism/racism really is. And you probably know what's the cure for those who are much deeper in that stupid ideology.

HEADWOUND – What are your top three songs of all time, and why?

BAYONETS – Hmmm, it's so hard question. I thing that I've got more than 50 songs of all the time... But let's give a try...

The Jam – *Down in the tube station at midnight*... To be honest, a lot of time have passed when I finally figured out how the genial band **The Jam** is. This song is really moving my emotions.

Atheist Rap – *'Tomi Gan'*... These local punk heroes are not known to you. It's a **Clash** cover (actually, only refrain is taken) but with Serbian lyrics. Through mentioning some local topics they excellent showed feelings of man who gave up of his dreams and ideas, and making compromises in life, just for career.

Angelic Upstarts – *'Last Night Another Soldier'*... What else to say? Mensi was inspired with all the Ulster thing to write this song, but it can be used for ex-Yugoslavian situation, and for many other areas. Of course, that list is not final...

ANTIFASCIST DAY FESTIVAL

★ **THE UNION** ★

BUMBER

Bayonets

9. NOVEMBER

NOVI SAD, GRADILISTE, 21:00

HEADWOUND – What plans do you have for the future? Any more recordings?

BAYONETS – Our goal is to record material for the first full-length album on the autumn this year. Few European labels already have showed interests at us, but of course, we are open to hear new offers. We also recorded last gig (audio & video) so we will put that on promo DVD and we're going to send it to gig / tour organizers and labels, cuz at the moment we don't have time & money to go in studio just for the new demo.

HEADWOUND – Anything else you want to say?

BAYONETS – Thank you very much for the interview! Maybe some answers are too long :). Anyway, best wishes to you and all *Headwound* readers and don't forget: there are punk scenes out of European Union too ha

www.thebayonets.net

KONCERTNA PROMOCIJA KNJIGE

NOVOSADSKA

PUNK VERZIJA

GENERACIJA

BEZ

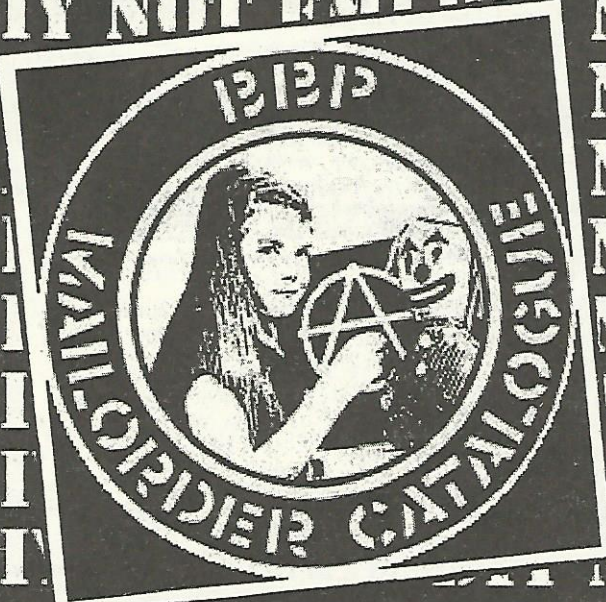
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MITESERS **PROLEĆE**

BLITZKRIEG

Bayonets 100 Dm.

PETAK, 26. MAJ, GRADILISTE ARENA



Jesus, this interview has taken a while... It arrived just after we printed the last issue, which was ages ago now – and in the midst of the digital apocalypse unleashed on our PC, somehow the last four questions vanished... tangents aside, **BBP** is a distro and tape label that have been flying the flag for proper anarcho-punk since before many **Headwound** readers were born, and they're still going strong today. Want to hear some *Chumbawamba* songs from the days when they said releasing vinyl was selling out? Ever wondered just how loopy the *Apostles* really were? Ever had an urge to own a comprehensive collection of *Mob* live cassettes? Well, friends – **BBP** is where you go to get these things. And in recent years, they've been putting out some damn good vinyl releases of their own as well. Here's the (now slightly truncated) interview...

HEADWOUND – Introduce yourself...

BBP – Firstly I am very sorry for the delay with sending you back these answers Rachel but I got there in the end. Well I am Steve Parsons, 39 years old and with my partner Helen we run **BBP Records** and **BBP mail-order**

HEADWOUND – How did you get into punk, and what inspires you to stay involved?

BBP – I first got into punk when my sister who is three years older than me got hold of a copy of the *Sex Pistols* 'Never Mind The Bollocks' LP. I was eleven years old then and got well into that LP. But, it was not until a few years later when I got to hear and see a copy of *Crass* 'Big A Little A' that I got hooked in the way I am now. Reading the sleeve and starting to question things around me. All those years have gone by so fast and seeing new bands and zines pop up all over the place just keeps me going. Because of punk I have travelled to many great countries and met so many interesting people it just keeps me going.

HEADWOUND – How, when and why did you start BBP? How have you managed to keep going all these years? Have you been involved in any other scene activities (Bands, zines, gig organising etc)?

BBP – I started **BBP** in 1981 when I was 15 and still at school with two other friends. We were bored and had read a few zines like 'Flack' and 'Kill Your Pet Puppy' and decided we should do something so gigs it was. The original plan was to set up gigs in a local church hall (so many gigs around that time were in church halls and you never see that now) and record these for release on a tape label we was going to start at the same time. Sadly this only lasted for one release which is the *Subhumans* and *A-Heads* live cassette that was recorded in our school's youth club. We worked with many bands including *The Snipers*, *Organised Chaos*, *Flowers In The Dustbin* to name a few but the recordings were poor and so never released. My two friends got bored and the gig collective fell apart. I decided to just do the tape label on my own and started to write to bands in fanzines asking for tracks for a

compilation cassette I wanted to do called 'Composed Bananas No 1' and the rest is history so to speak. I have kept going all these years I think just through sheer boredom of what else was going on around me at the time. I hated the pop music and politics of the time (and still do) but through writing to loads of people all over the world it kept me sane for the most part and I realised that hundreds of people all over the world were feeling let down like me.

HEADWOUND – What made you decide to start releasing vinyl? The bands you've released have been a fairly eclectic mix – can you tell us how each one came about?

- BBP** – We started to release records as a progression from just doing cassettes which was the only option when we started due to lack of money. We still love tapes though and will always release them on our tae label.
 - BBPV1 – UNIT.** I had been very good friends with both Andy Martin and Dave Fanning from way back when they were *The Apostles* so it seemed only fitting that their new band *Unit* releases the first record on **BBP Records**. 2000 were pressed.
 - BBPV2 – LOS CRUDOS.** The people who run *Don't Belong Records* contacted us asking if we would like to put some money into a multi DIY label joint release of ten years of music by this great band and we jumped at the chance. 6000 were pressed.
 - BBPV3 – ICONS OF FILTH.** Our good friend for many years Squeal came to live with us and had a cassette he had recorded many years ago of the band playing live that he had wanted to release as a record but due to lack of money it had never become a reality. We put up the money and it got to see the light of day with some new Squeal artwork as well. 2000 pressed
 - BBPV4 – DIASPORA.** We had been in contact with the people that ran *Witchhunt Records* in Finland and had already been distributing cassettes by their bands *Yuppiecrusher* and *Unkind* when they formed *Diaspora*. **BBP** along with several other European DIY labels released their first LP. 5000 pressed.
 - BBPV5 – BUG CENTRAL.** The band sent us a rough demo of the single and it blew me away. I contacted them about doing an EP with it and they agreed. When I first heard the tracks I just thought that this could have come out on *Crass Records* in the day. 1500 pressed. **BBPV6** was going to be a new *Bug Central* LP that they had started to record but split up half way through. A new band is being worked on though I am told.
 - BBPV6 – NO WHITE RAG.** These Italian punks sent us their self-released demo tape for inclusion in the **BBP** tape listing catalogue and now a single will be released in about three weeks time. 1000 pressed
 - BBPV7 – KISMET HC.** Dave from the band got in touch about a 15 year celebration 10" they were doing and would we want to distribute it. Again I jumped at the chance. I have been a big fan of this band for many years. They still keep to the old anarcho principles and Dave likes *The Apostles*!
- Future releases are being planned with *Defiance* doing a single for starters. Any bands wanting to be on **BBP** should send us their demos please by post though not via the net.

HEADWOUND – Can you tell us a bit about the London scene? What bands, venues, distros, labels etc would you recommend checking out? What are the best and worst aspects of the punk / HC scene in your town? How do you feel the size of London affects the punk scene and how does it compare to Bristol?

BBP – The London punk scene is big but spread out over the whole city which can mean a lot of people in North London go to gigs up there while people in the south go to gigs down there. There are times when everyone gets together like at the *Punks Picnics* or say the *Anarchist Bookfair*. Good bands in London worth checking out are *Active Slaughter*, *Restarts*, *Intensive Care* and many others. Labels I would say **BBP Records**, *Active* and *Inflammable Material* as well offer you loads of punk records and old fanzines at great prices. The best way to get a look at the scene here is to go to the *London Punks* website at www.londonpunks.co.uk where you get to read loads of political and punk rock info and some very interesting photos as well - eh Roger! – or try *Active Distribution* at www.activedistribution.org.

The scene in Bristol is great. With the city being so much smaller than London you find that everyone goes to shows with hardly any distance to travel. I had a good time in Bristol but love drove me to London. Me and Helen have said though that if we left London we would move back to Bristol.

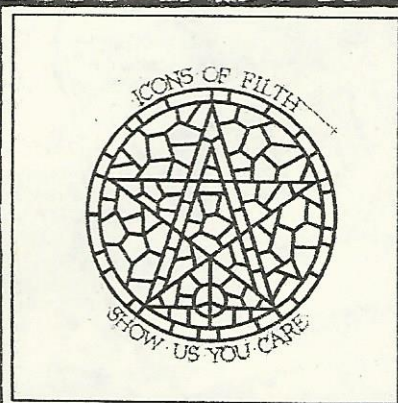
HEADWOUND – Can you tell us a bit about the mechanics of the distro? What volume of orders do you get? How far away do orders come in from? Being largely based on tapes, how do you think running your distro varies compared to a 'conventional' distro? Have you found interest in tapes waning over the years?

BBP – The distro and label are pretty much full time jobs now. I do not work outside of doing **BBP** due to the time involved. I work on it every day all day doing orders, e-mails, covers, copying tapes, contacting bands or just going around shops in London selling records and tapes. Most nights in the week are spent cutting and folding tape covers or photocopying fliers and cutting these up. So much of this work is done by hand and it takes a lot of time. The volume of orders can be anything from thirty a week to a hundred. We have had orders from the Falkland Islands to Iceland but most come from Japan, USA and Europe. Since so many people now do not do tapes but CD-Rs we have found that we are starting to get more orders for tapes and I think that so much of what we carry we released many years ago and no other labels or distros have it like say all of **The Apostles** back catalogue. The only difference with running a mainly tape distro to a record one is the work involved copying the tapes instead of just sticking the records in a mailer and there you go. I do write a letter to every person that writes or orders though as well. That stems back from the old anarcho days. If **Crass** could do it and they had sacks full of mail then why can't I do it.

HEADWOUND – Having been involved in anarcho-punk for a long time, what are the most important changes you've noticed over the years (aside from the obvious, like the amount of people involved)? It often seems that modern bands sound more similar, compared to early eighties bands on labels like **Crass Records**. Why do you think the music these days is so much less varied and innovative than in the eighties?

BBP – Over the last 25 years since I have been running **BBP** many things have changed. Firstly gig venues. Like I said in a previous question when it all started gigs were in church halls, scout huts or any space that could be cheaply rented but now they seem to be in pubs and such. This could be due to us being too young to drink in pubs then but now being older we can. I notice not too many young people now at anarcho gigs but more of the same people but older. This is a shame I think but how to get the younger people away from **MTV** punk to our real DIY punk I do not know the answer to. We have to just keep plugging away in the hope that some will take a chance. In Bristol none of the younger skater punk kids came to ours but their gigs were full with loads of kids and a few of us old fuckers. I think the music has changed because people are less interested in just doing their own thing or sound or whatever you want to call it. **Crass** records put out so much varied stuff from poetry and pure pop songs but they all had the same level of message being put through. You could blame it on the record labels these days as well not wanting to take a chance on something that is not 100% PUNK ROCK norm. We are trying to address that with our own label. Although not releasing that many records yet, we think quality over quantity. If we like a band no matter what the music we release a tape by them and if that sells well and people are interested we think about a record offer. It seems to be working. I hope that answers your question Rachel, sorry I went off on one a bit then.

HEADWOUND – On a similar note, why do you think the politics has changed? Are bands less politically active themselves these days? Do you think the punk scene shies away from direct action nowadays? And why do you think the political targets have changed? Few bands these days sing about nuclear war, yet its no less a threat than it was twenty years ago... is it just not trendy any more? Does the change in subject matter reflect changes in society or just the whims of punk fashion?



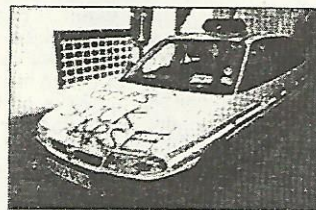
BBP – I do not agree with you on this Rachel. I find that 99% of punk bands do sing political lyrics even if they may be more personal political about their own lives. The threat of a third world war and a nuclear one of mass destruction is as big a threat today as it was back then and even more so with **Bush** in power. It is not just punks and hippies now who are voicing their views but a whole spectrum of people all over doing it

through inter media etc. some bands I am sure do just sing the songs because it is what punk bands should do in their view which is a shame but I think I am lucky that all the people I know in the punk scene are involved in other areas of struggle besides just being in a band, doing a fanzine or running a distro

HEADWOUND – What lasting effects do you think the current crop of **MTV** stadium-rock 'punk' bands will have on the DIY scene? Have they pointed more kids in the direction of underground punk and helped revitalise the scene? Or have they diluted and co-opted punk culture and aesthetics to the extent that they mean very little these days?

BBP – **MTV** punk bands in my view has not gained us any new friends as far as kids coming along to gigs. It is almost as if they do not see us as punks but as some weird old school thing that is not what they are about. The one bad thing about the anarcho scene is that if you are on the outside it is very hard to get a look inside it unless you happen to buy a fanzine or go to a record stall at a gig etc. we are so underground at times that we cut ourselves off from the outside world. I am not saying that being that underground is a bad thing but the more people involved in our scene then the better it will be. Doing records and fanzines is expensive and you need people to buy them to do more. Get the kids involved is what I say but how like I said I do not know. **MTV** is not the way though.

BUG CENTRAL



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MONEY and RIOTS

HEADWOUND – As you distro focuses so strongly on anarcho-punk, what does the circled-A mean to you? How do you envisage an anarchist society? Is it realistically achievable or merely an eccentric branch of political philosophy? In what ways can you bring anarchist principles into your everyday life?

BBP – The anarcho punk thing to me is a very personal one and by that I mean the circled-A to me is that I try to live my life in a way that does not harm the planet or as less as possible. I don't eat animals or fish and I respect the environment and the people living in it as much as possible. I am not a pacifist though and will fully defend myself and friends if it was called for. Only this way will we start to reach our goal but I know that it will not happen in my lifetime. I try and live an anarchist lifestyle as much as possible I guess is what I am trying to say. Grow your own vegetables if you have space, recycle, buy from DIY distros for your music and reading material not from **HMV** or **WHSmiths**. Make your own clothes etc. the possibilities are endless and can be fun.

There was a few more questions after this... so if you want to know what **Steve's** 3 favourite albums are, and what hope he has for mankind's survival, you'd best ask him yourself...

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